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# TOSCA

AN OPERA IN THREE ACTS

BY

V. SARDOU - L. ILLICA - G. GIACOSA

(ENGLISH VERSION BY W BEATTY-KINGSTON)

MUSIC BY

## G. PUCCINI

ARRANGED FOR VOICE AND PIANOFORTE

BY

CARLO CARIGNANI

G. Ricordi & C.
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# CHARACTERS

**FLORIA TOSCA**, a celebrated songstress ... ... *Soprano*

**MARIO CAVARADOSSI**, painter ... ... ... ... *Tenor*

**BARON SCARPIA**, Chief of the Police... ... ... *Baritone*

**CESARE ANGELOTTI** ... ... ... ... ... ... *Bass*

**A SACRISTAN** ... ... ... ... ... ... ... ... *Baritone*

**SPOLETTA**, Police Agent ... ... ... ... ... ... *Tenor*

**SCIARRONE**, Gendarme ... ... ... ... ... ... *Bass*

**A GAOLER** ... ... ... ... ... ... ... ... ... *Bass*

**A SHEPHERD-BOY** ... ... ... ... ... ... ... *Contralto*

---

**Mute Personages**

**Roberti**, Executioner

**A Cardinal.** **A Judge.**

**A Scribe.** **An Officer.** **A Sergeant.**

---

Soldiers, Police-Agents, Ladies, Nobles, Citizens, Artisans, etc.

*Rome, June 1800.*

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# TOSCA

BY

# GIACOMO PUCCINI

## ATTO PRIMO

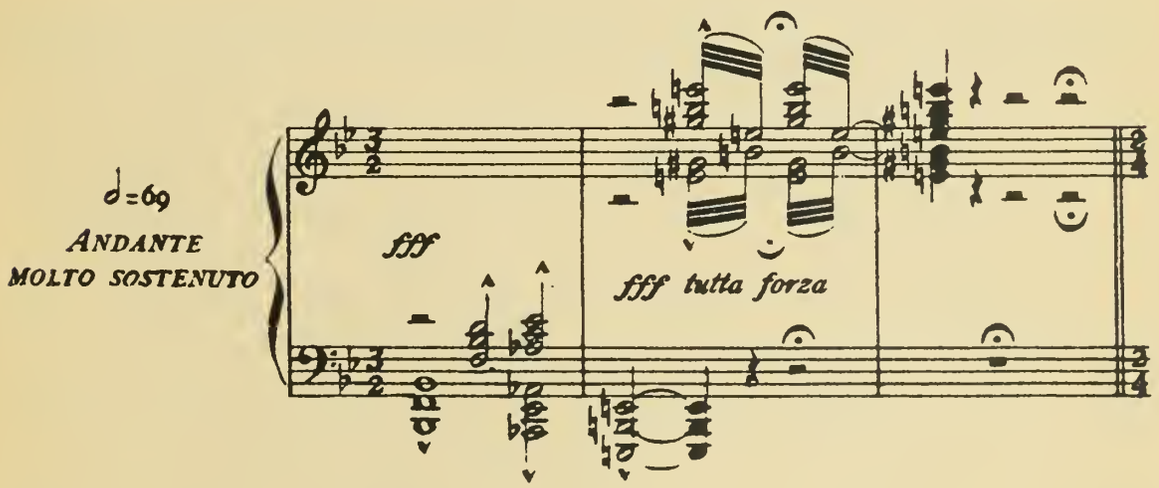
## ACT I.

### *SCENE:*

**LA CHIESA DI SANT'ANDREA DELLA VALLE.**
***THE CHURCH OF SANT'ANDREA DELLA VALLE.***

**A destra la Cappella Attavanti. A sinistra un impalcato: su di esso un gran quadro coperto da tela. Attrezzi varî da pittore. Un paniere.**

***R. The Attavanti Chapel. L. Scaffolding, daïs, easel supporting a large picture covered by a cloth. Accessories of the painting craft. A basket.***

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*VIVACISSIMO CON VIOLENZA* ♩ = 168

*ff* (si alza il sipario)
*(the curtain rises)*

1

*p dim.*

(Angelotti vestito da prigioniero, lacero, sfatto tremante dalla paura, entra ansante, quasi corren-
*(Enter Angelotti L. in prison-garb, harrassed, dishevelled, panic-stricken, wellnigh breathless with*

*rall.*

do, dalla porta laterale)
*fear und hurry)*

(Angelotti dà una rapida occhiata intorno)
*(He casts a hasty glance around him)*

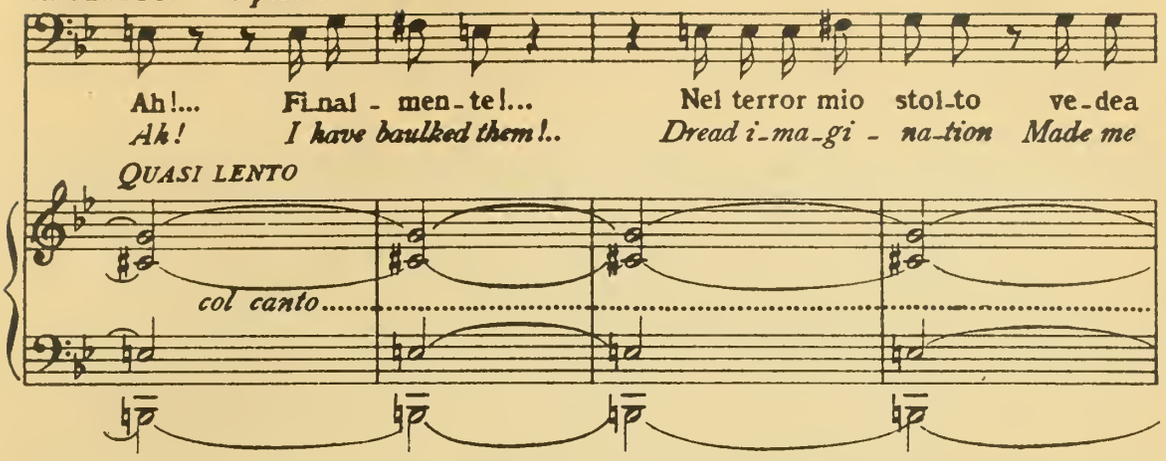
*più rall. e dim.*

*sostenendo*

*pp*

*QUASI LENTO*

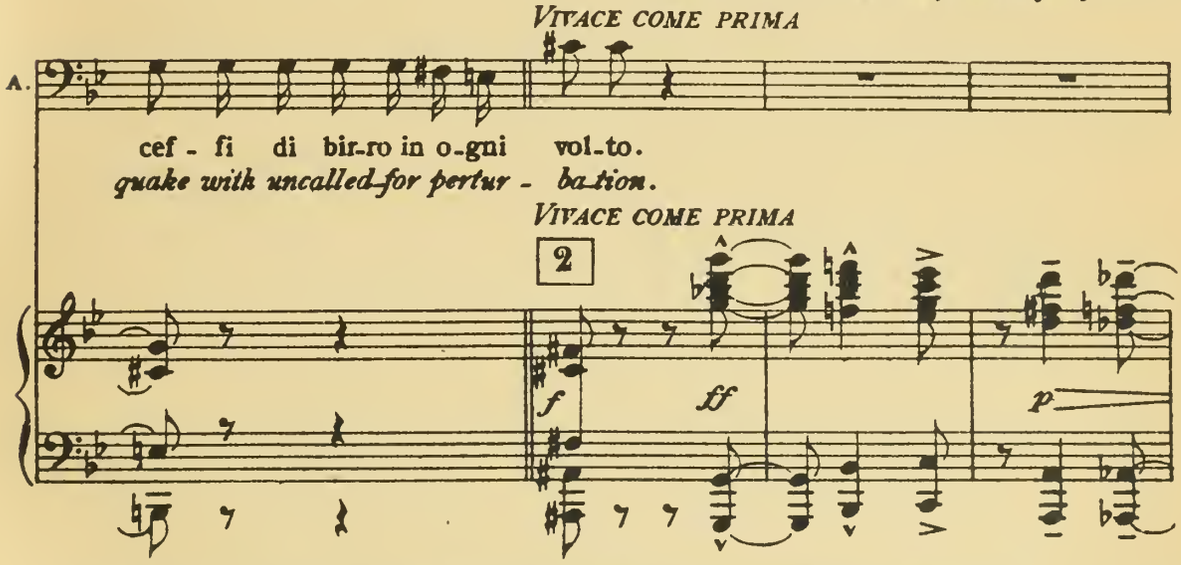
**ANGELOTTI** *a piacere*




(ha un moto di spavento - poi torna a guardare attentamente intorno a sè con più calma a riconoscere il luogo)

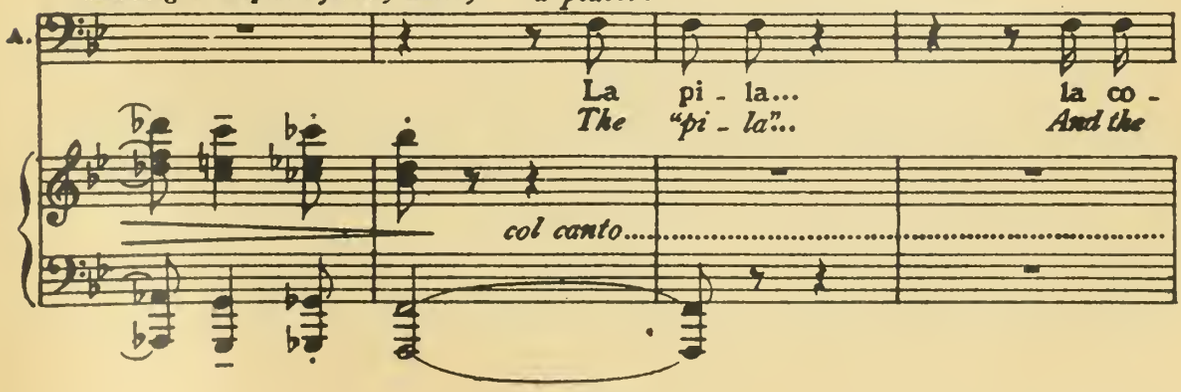
*(Shuddering, he again looks round him, curiously and somewhat more calmly than before)*

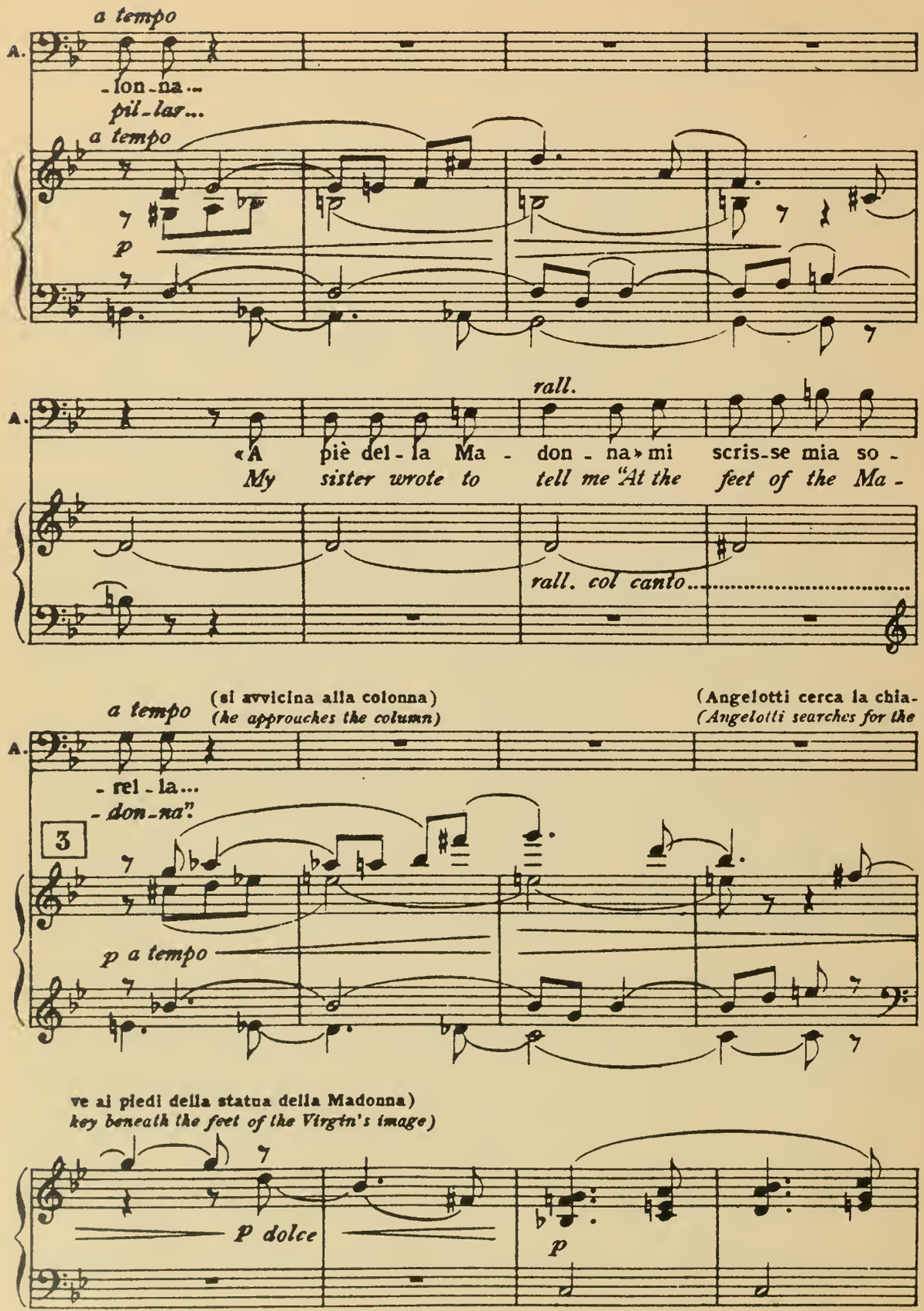
*VIVACE COME PRIMA*



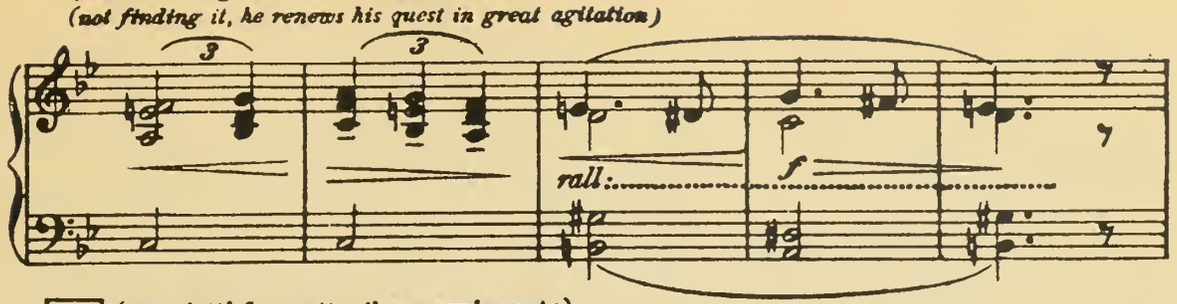

(dà un sospiro di sollievo vedendo la colonna colla pila dell'acqua santa e la Madonna)

*(He heaves a sigh of relief on recognising a pillar-shrine containing an image of the Virgin, and surmounting a receptacle for holy water)* *a piacere*

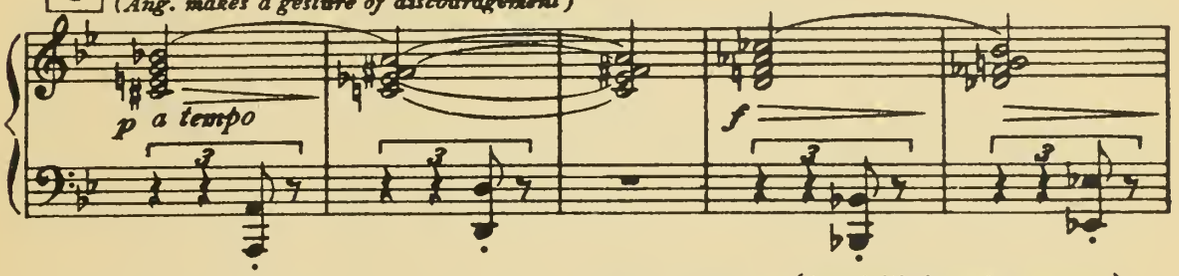



a tempo
A.
-lon-na...
pil-las...
a tempo
p
rall.
A.
«A piè del-la Ma - don - na» mi scris-se mia so -
My sister wrote to tell me "At the feet of the Ma -
rall. col canto.....
a tempo
(si avvicina alla colonna)
(he approuches the column)
(Angelotti cerca la chia-
(Angelotti searches for the
A.
-rel-la...
-don-na".
3
p a tempo
ve ai piedi della statua della Madonna)
key beneath the feet of the Virgin's image)
p dolce
p

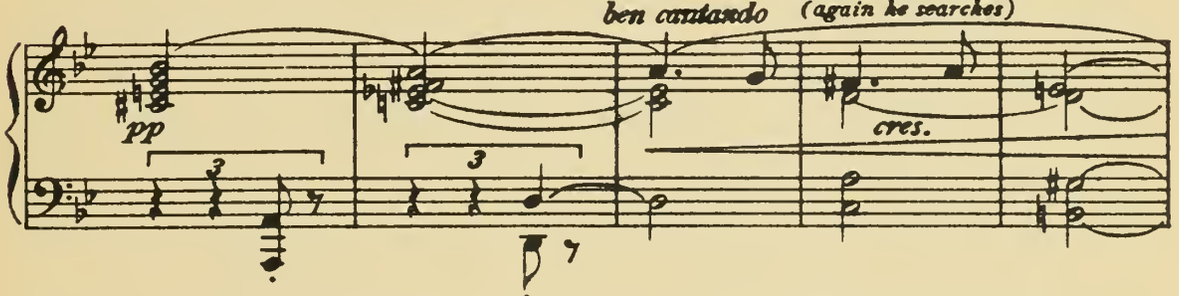
(non trova; agitatissimo cerca di nuovo)
*(not finding it, he renews his quest in great agitation)*

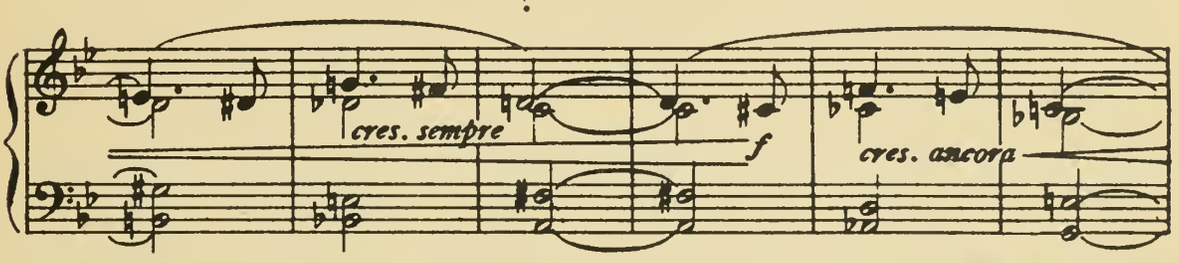



4 (Angelotti fa un atto di scoraggiamento)
*(Ang. makes a gesture of discouragement)*




(Angelotti riprende a cercare)
*(again he searches)*

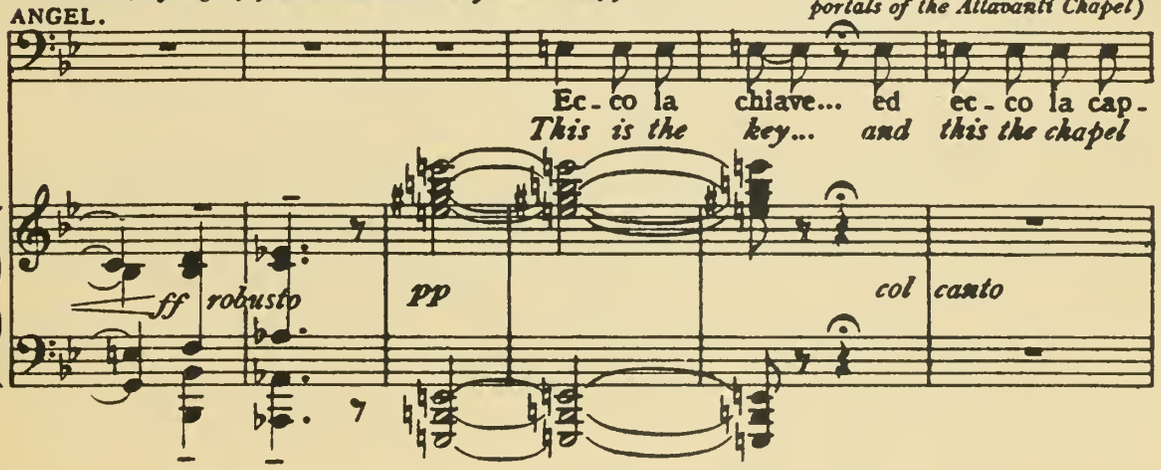


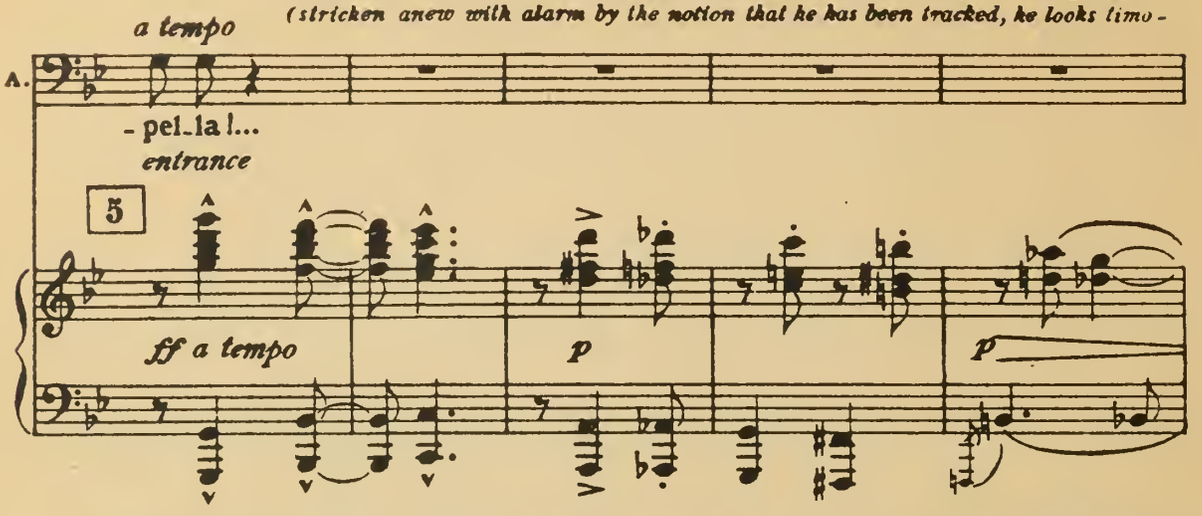

(finalmente, con un soffocato grido di gioia trova la chiave)
*(at last, stifling a joyous exclamation, he finds the key)*

(rapidamente additando la Cappella Attavanti)
*(quickly passing his hand over the portals of the Attavanti Chapel)*

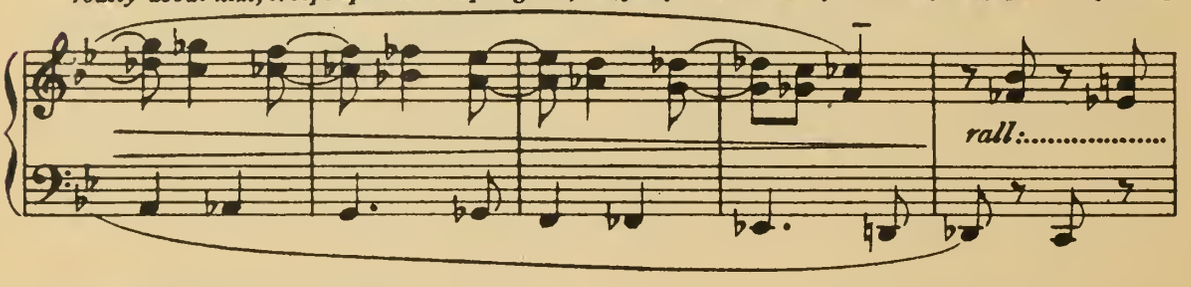
ANGEL.



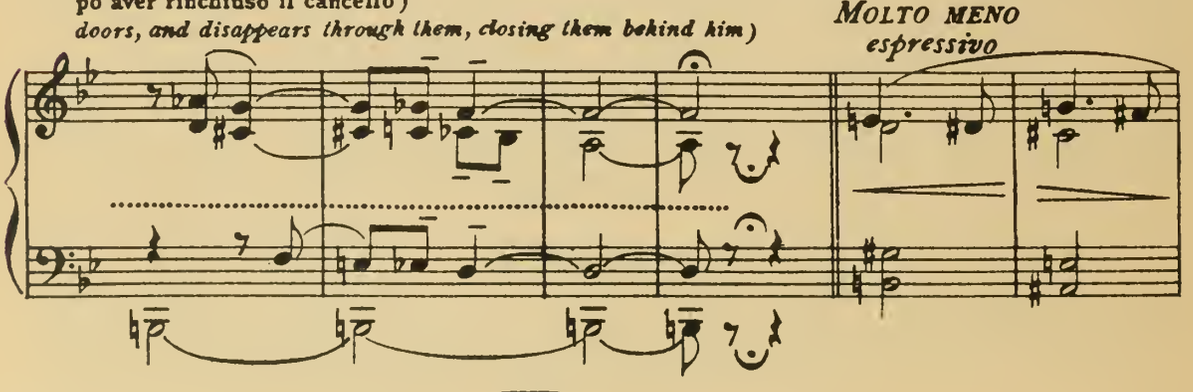
(preso da nuovo timore d'essere spiato, si guarda d'attorno, poi si dirige alla
*(stricken anew with alarm by the notion that he has been tracked, he looks limo-*

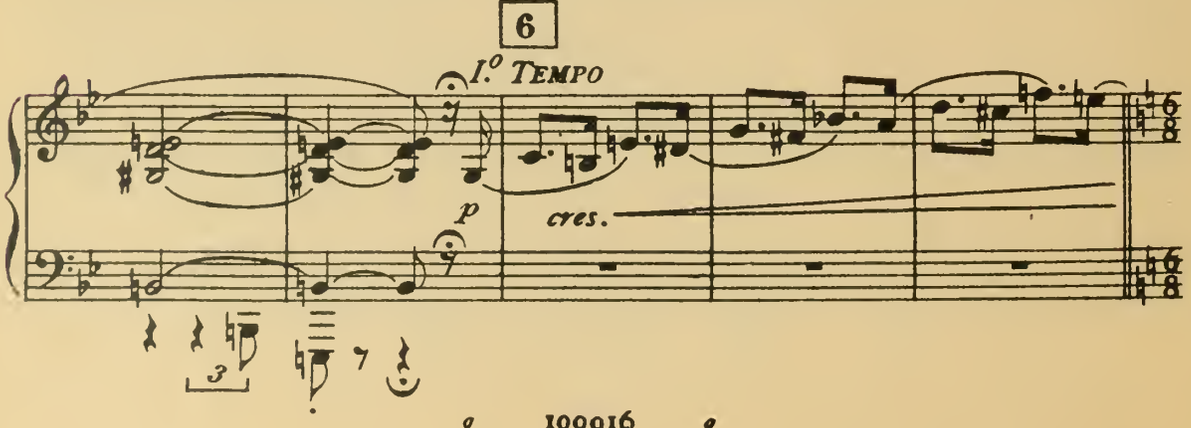



Cappella, con gran precauzione introduce la chiave nella serratura, apre la cancellata e scompare, do-
*rously about him, creeps up to the Chapel-gates, carefully inserts the key in the keyhole, opens the folding-*

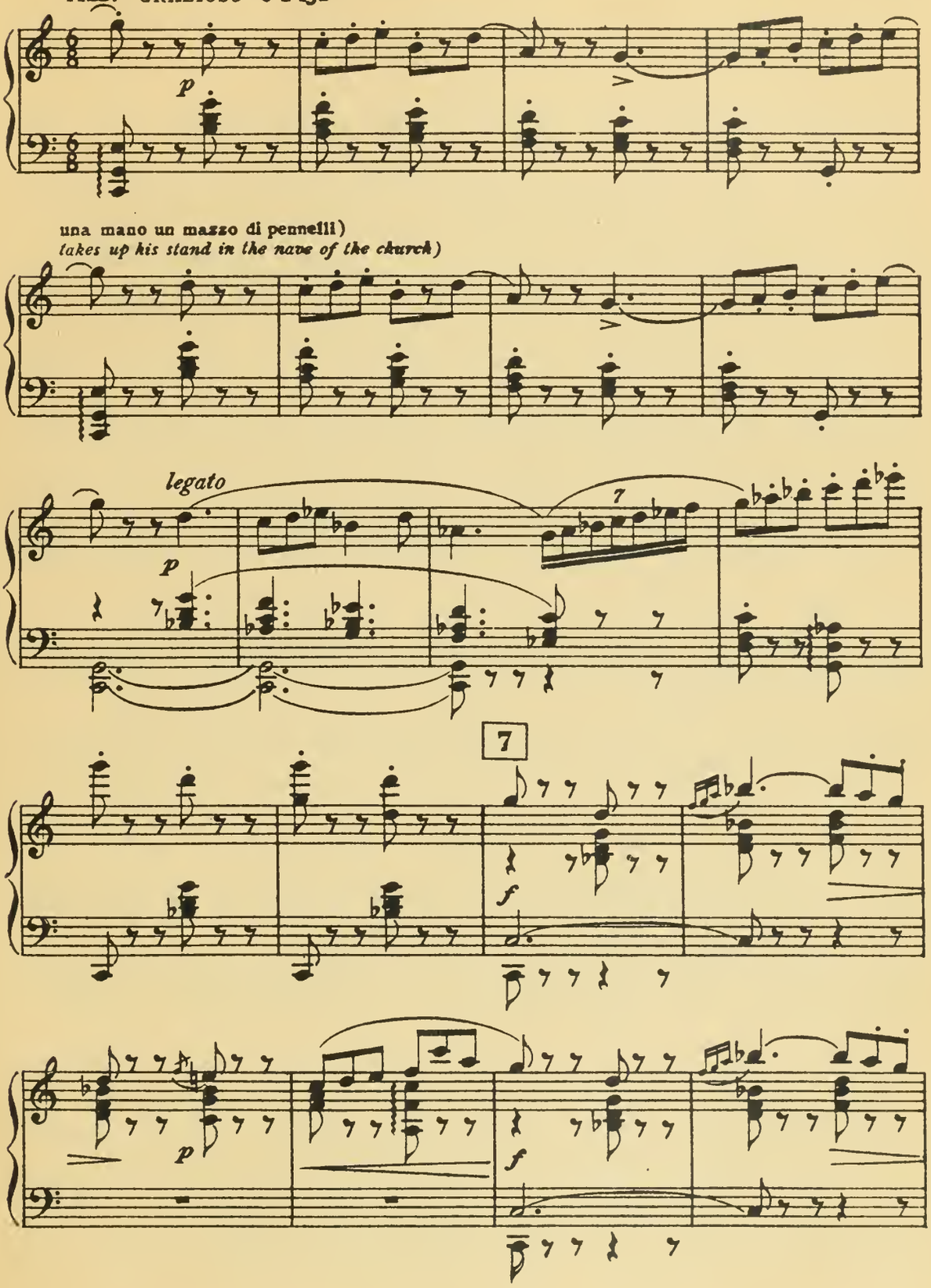



po aver rinchiuso il cancello)
*doors, and disappears through them, closing them behind him)*



(Il Sagrestano appare dal fondo: va da destra a sinistra, accudendo al governo della chiesa: avrà in
*(Enter Sacristan C. grasping in one hand a bundle of paint-brushes. He crosses from L. to R. and then*



8

*p*

*p*

*scherzoso*

2

2

*p*

9

*p*

(Il Sagrestano si avvicina all'impalcato, parlando ad alta voce come se rivolgesse la parola a qualcuno)
*(The Sacristan walks towards the dais, talking loudly as though he were addressing some unseen person)*

IL SAGRESTANO
*THE SACRISTAN*

10

E sem-pre
*Vain - ly I*

*p*

(tic nervoso segnato da un rapido movimento del collo e delle spalle)
*(has a nervous trick of twitching his neck and shoulders)*

SAGR. *SAC.*

la - - va!...
*soak then!...*

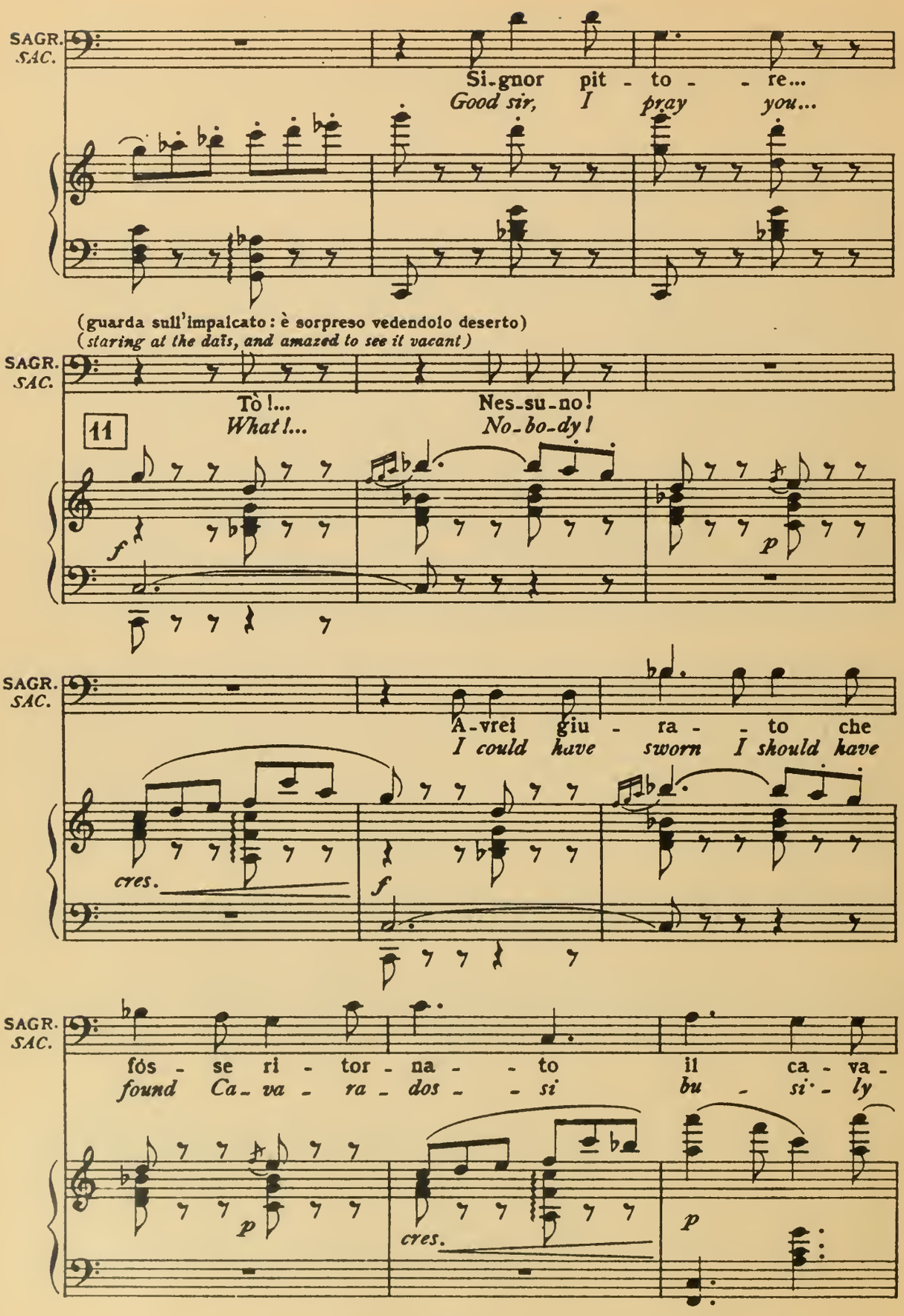
SAGR. *SAC.*

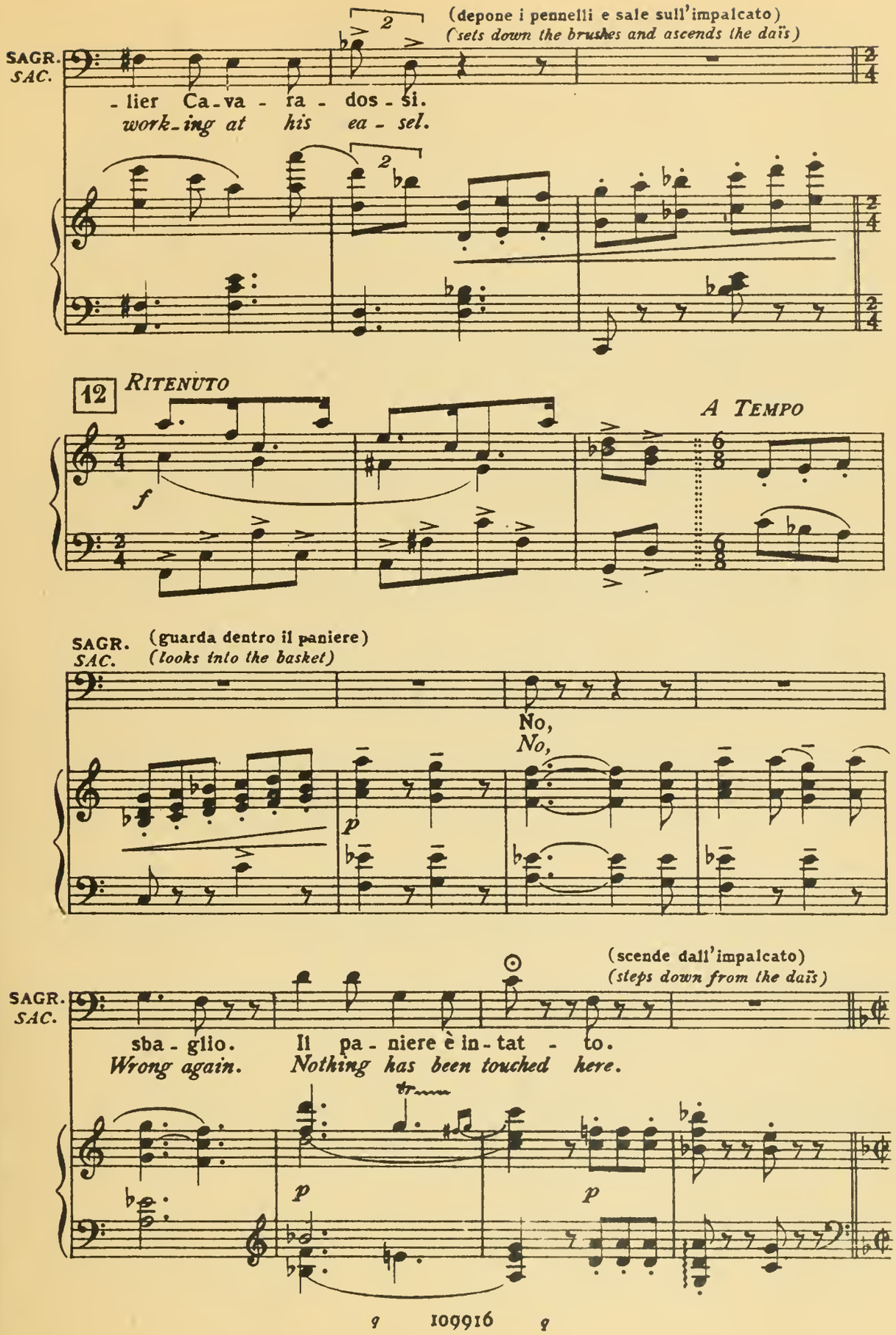
O-gni pennel - lo è soz - - zo peg-gio d'un col - la -
*Dirty they are and stick - - y. Fouler than a - ny*

SAGR. *SAC.*

- rin d'u - - no sca - - gnoz - zo...
*frow - - sy choir - boy's dick - y.*

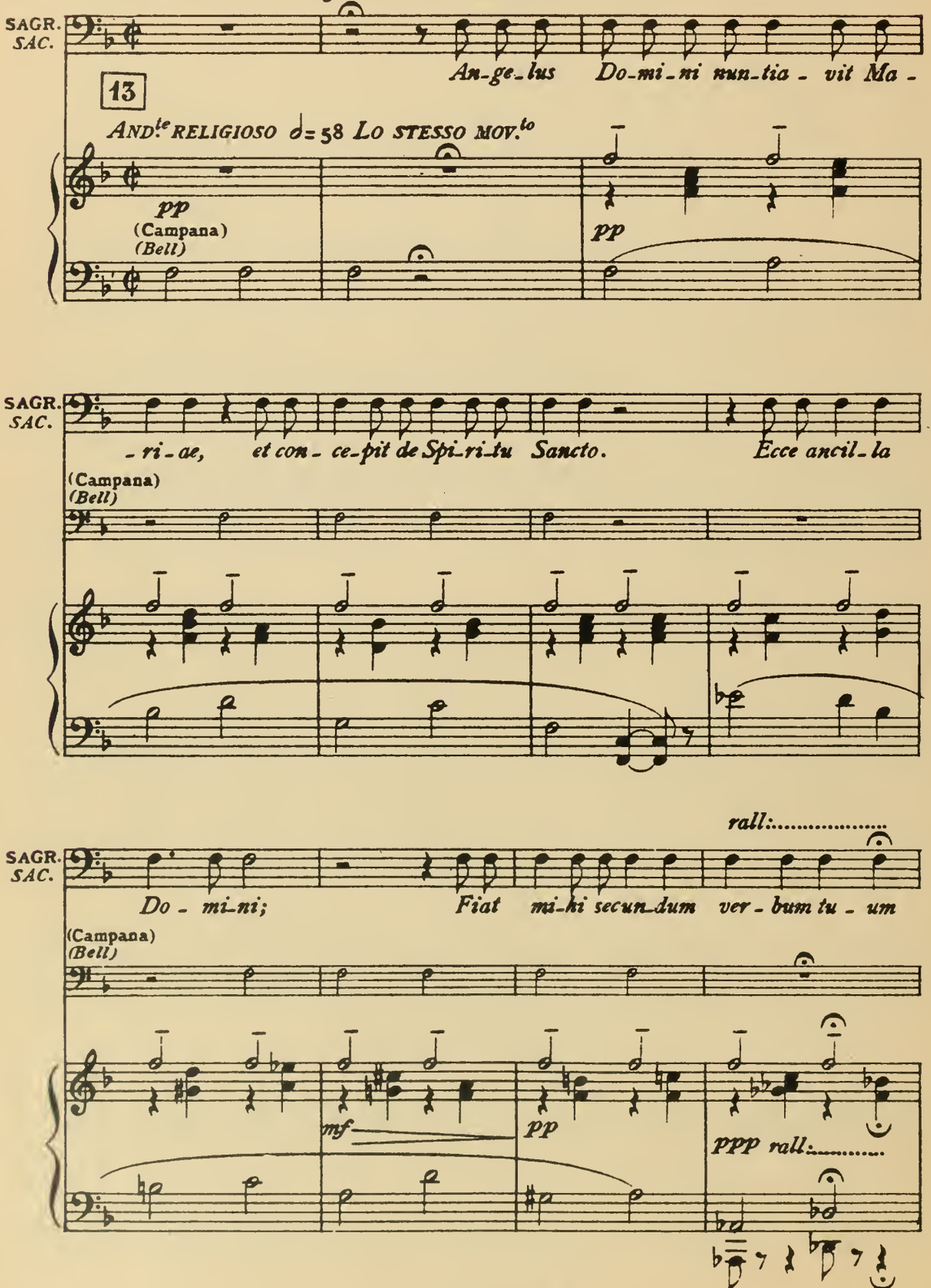
*p*

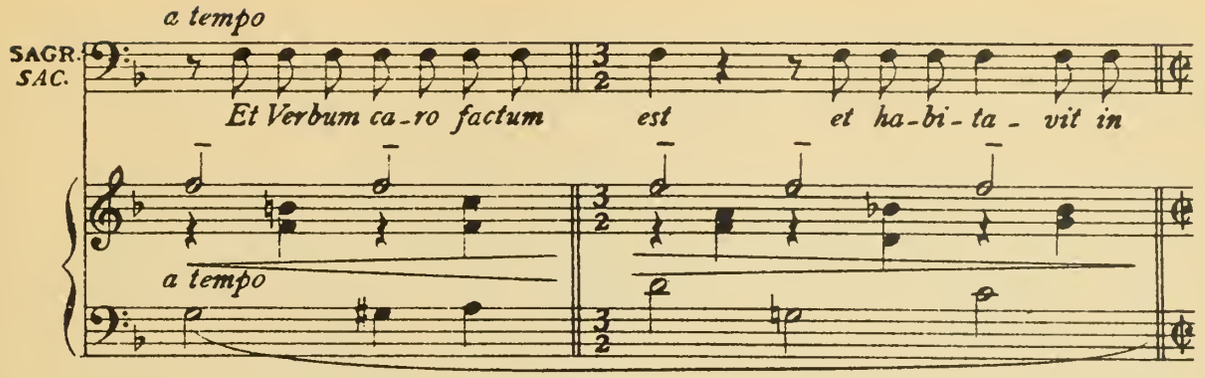

SAGR.
SAC.
Si-gnor pit - to - - re...
Good sir, I pray you...
(guarda sull'impalcato: è sorpreso vedendolo deserto)
(staring at the dais, and amazed to see it vacant)
Tò!...
What!...
Nes-su-no!
No-bo-dy!
11
f
p
A-vrei giu - ra - - to che
I could have sworn I should have
cres.
f
fòs - se ri - tor - na - - to il ca - va -
found Ca-va-ra-dos - - si bu - si-ly
p
cres.
p


(depone i pennelli e sale sull'impalcato)
(sets down the brushes and ascends the daïs)
SAGR.
SAC.
-lier Ca-va-ra-dos-si.
work-ing at his ea-sel.
12
RITENUTO
A TEMPO
f
SAGR.
SAC.
(guarda dentro il paniere)
(looks into the basket)
No,
No,
p
(scende dall'impalcato)
(steps down from the daïs)
SAGR.
SAC.
sba-glio. Il pa-niere è in-tat-to.
Wrong again. Nothing has been touched here.
tr
p
p

( suona l'*Angelus* - Il Sagrestano si inginocchia e prega sommesso: )
( *the* Angelus *is rung - The Sacristan kneels and intones the prayer* )

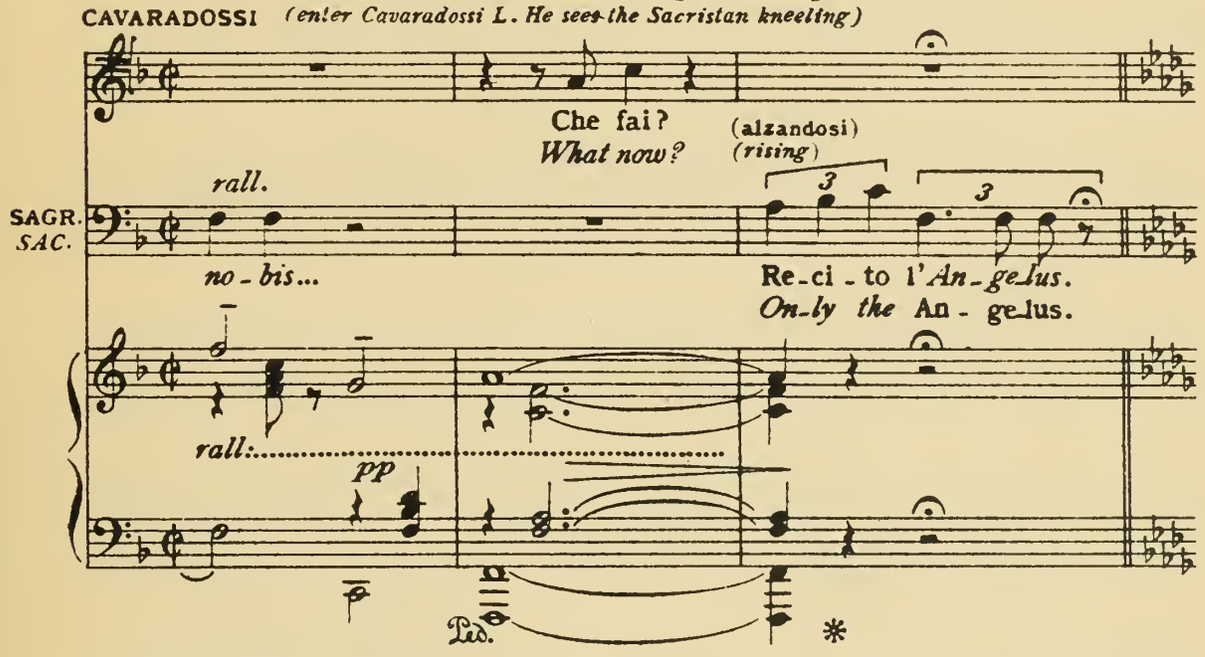
*AND.te RELIGIOSO* ♩= 58 *LO STESSO MOV.to*






(dalla porta laterale, vedendo il Sagrestano in ginocchio)

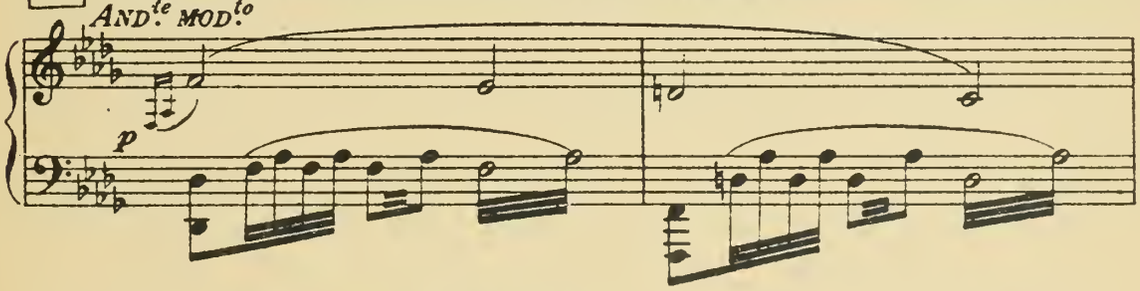
CAVARADOSSI *(enter Cavaradossi L. He sees the Sacristan kneeling)*




(Cavaradossi sale sull'impalcato e scopre il quadro. È una Maria Maddalena a grandi occhi

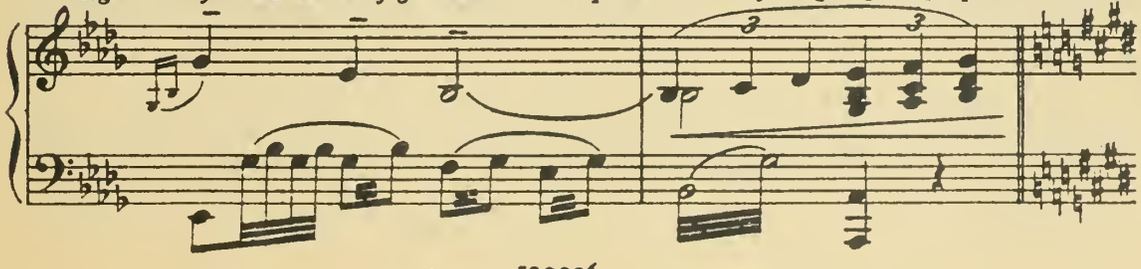
*(Cavaradossi ascends the dais and uncovers the picture, which represents a Mary Magdalen with*

14




azzurri con una gran pioggia di capelli dorati. Il pittore vi sta dinanzi muto attentamente os-

*large blue eyes and masses of golden hair. The painter stands facing it gazing upon it in silent*



servando)
*and intent contemplation)*

*cres.*

*p* *cres.*

*accelerando.....*

15

*ff*

(volgendosi al Sagrestano)
*(turning towards the Sacristan)*

CAVAR.

*UN POCO PIU*

(volgendosi verso Cavaradossi per dirigergli la parola, vede il quadro scoperto ed esclama con grande meraviglia:)
*(turning towards Cavaradossi to speak to him, the Sacristan catches sight of the uncovered picture, and exclaims in great amazement:)*

Di chi?
*Of whom?*

SAGR.
*SAC.*

Sante ampol-le!
*Saints and Martyrs!*

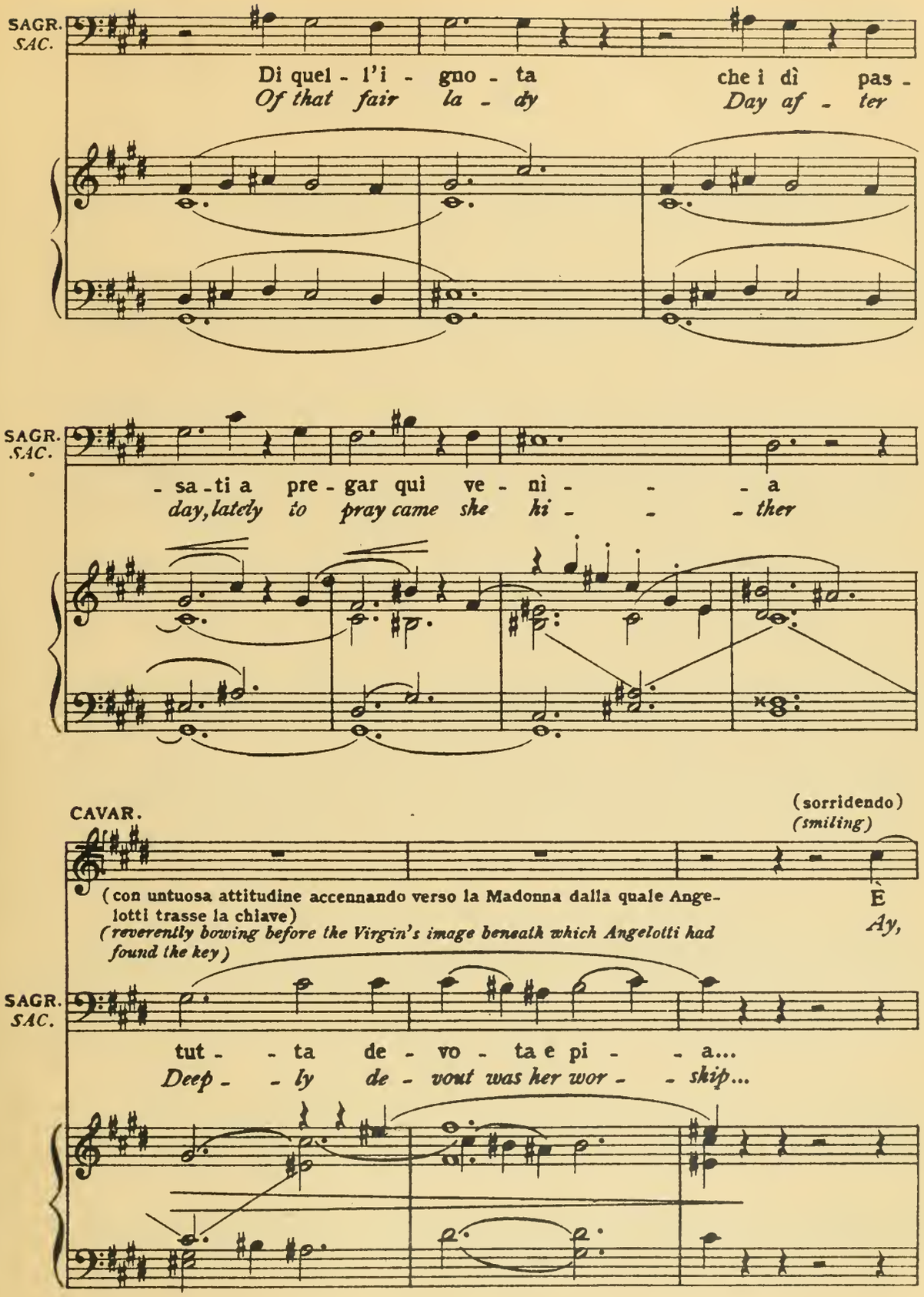
Il suo ri-trat-to!...
*It is the portrait!...*

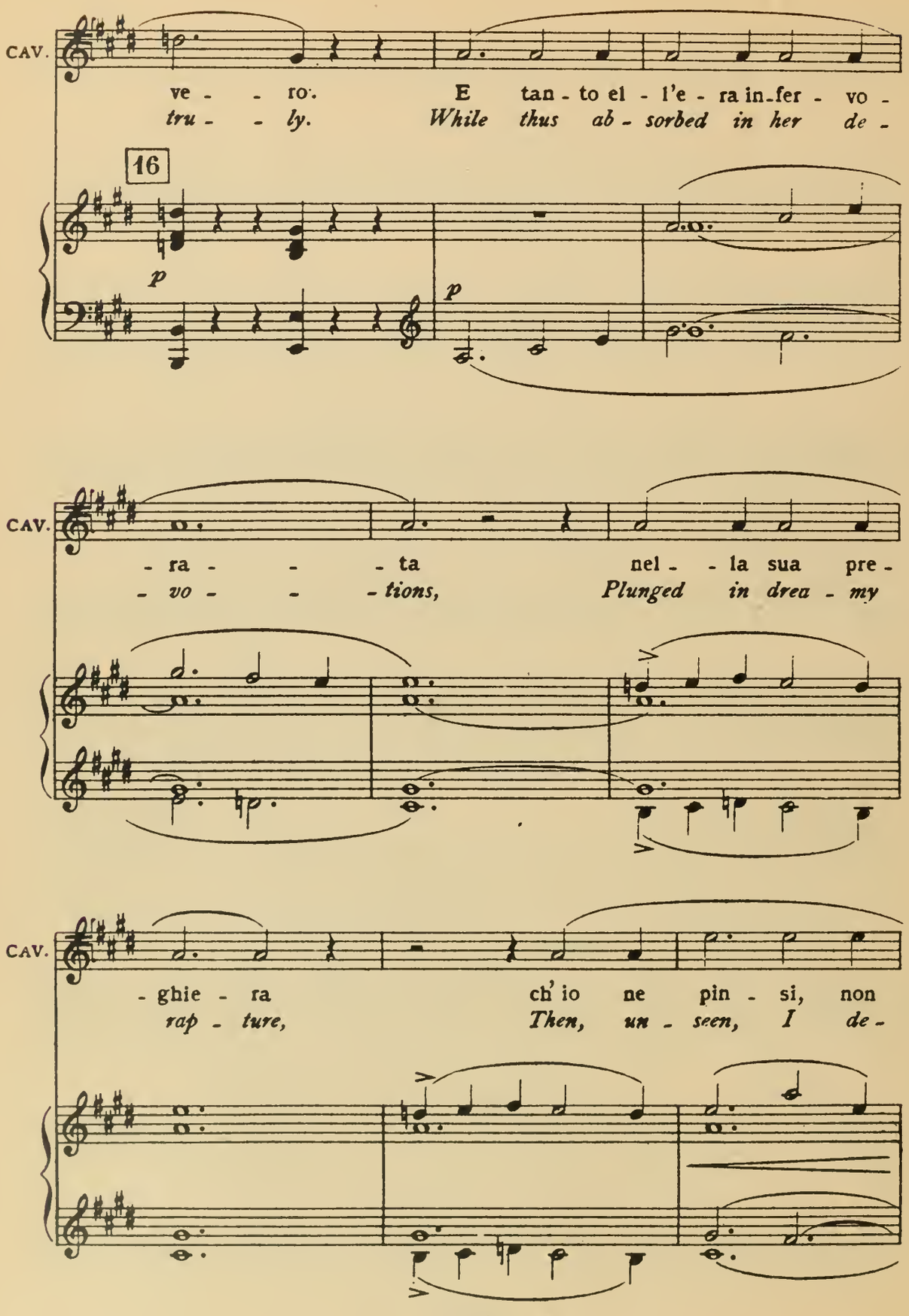
*UN POCO PIÙ*

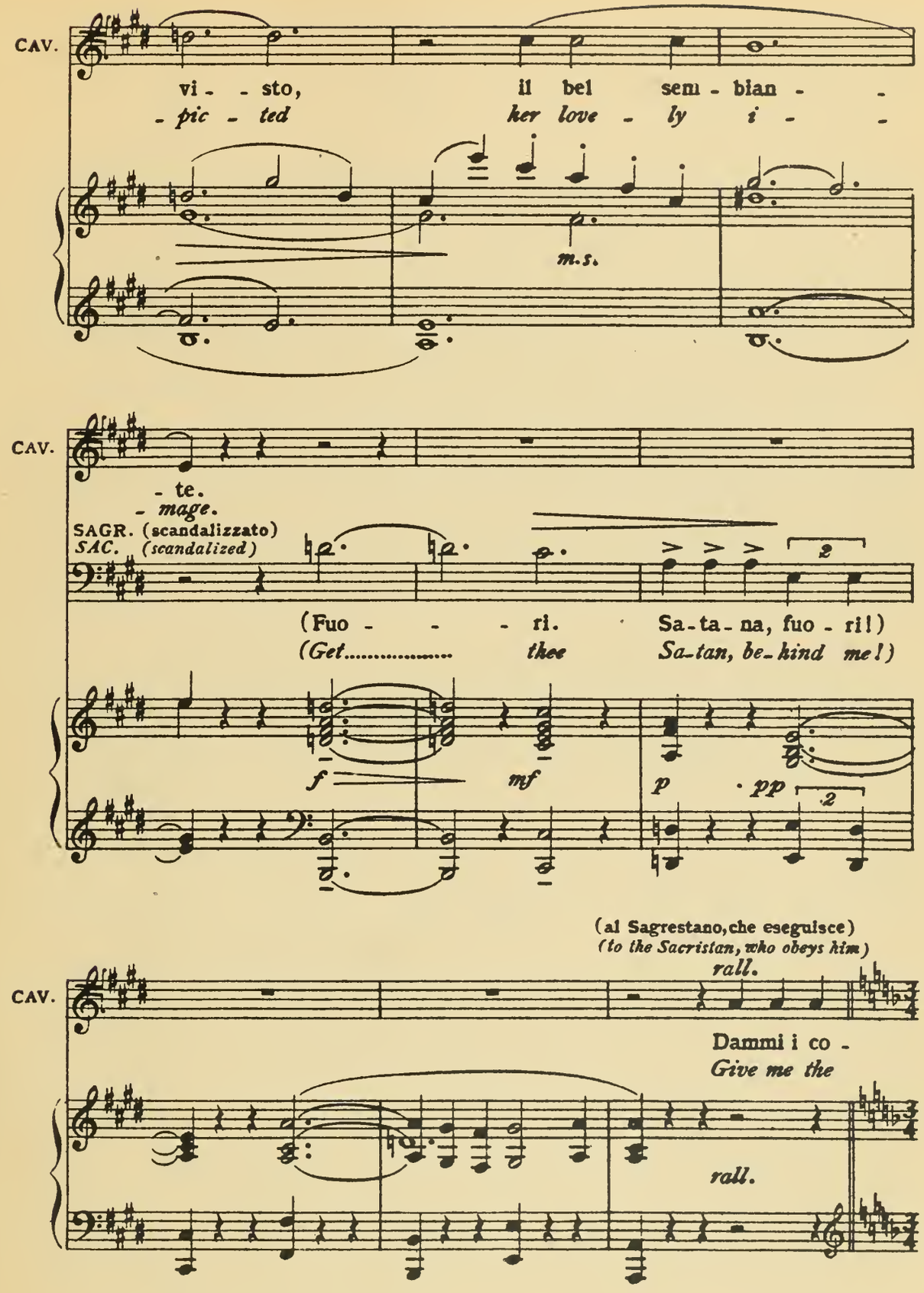
*p*

*pp*

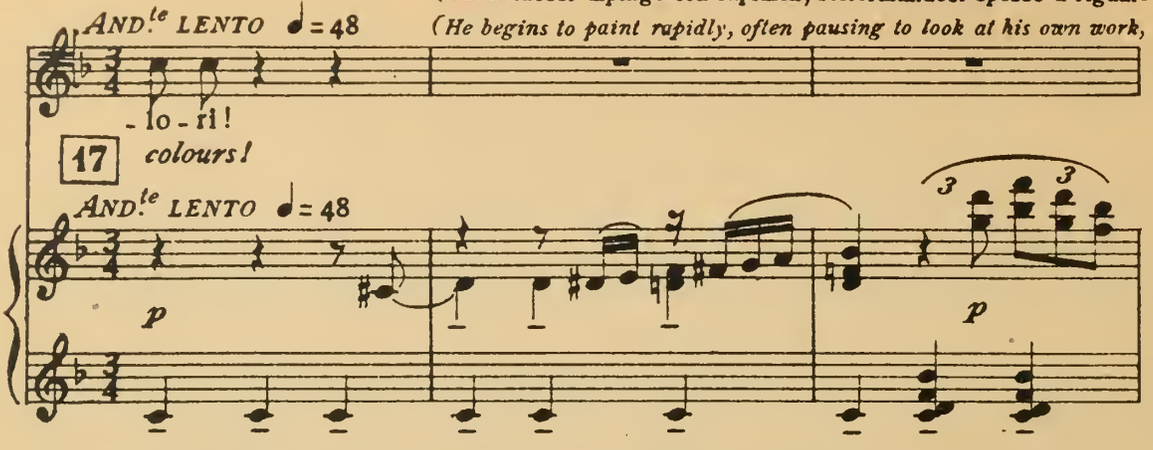
*fp*


SAGR. SAC.
Di quel - l'i - gno - ta
Of that fair la - dy
che i dì pas -
Day af - ter
SAGR. SAC.
- sa - ti a pre - gar qui ve - nì - - - a
day, lately to pray came she hi - - - ther
CAVAR.
(sorridendo)
(smiling)
(con untuosa attitudine accennando verso la Madonna dalla quale Angelotti trasse la chiave)
(reverently bowing before the Virgin's image beneath which Angelotti had found the key)
È
Ay,
SAGR. SAC.
tut - - ta de - vo - ta e pi - - a...
Deep - - ly de - vout was her wor - - skip...

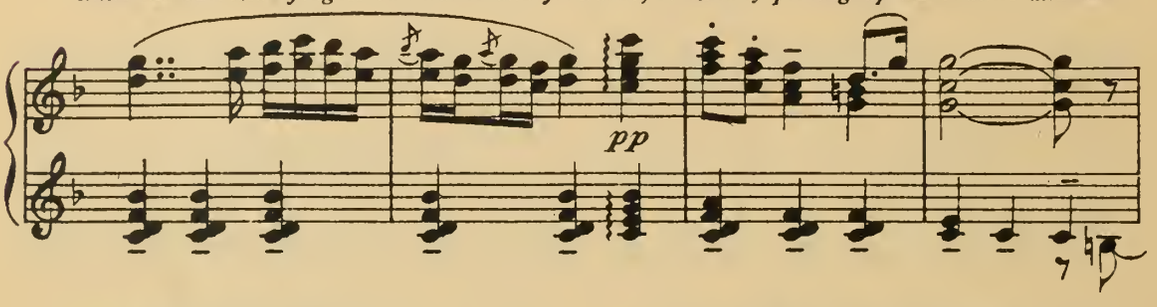

CAV.
ve - - ro. E tan - to el - l'e - ra in-fer - vo -
tru - - ly. While thus ab - sorbed in her de -
16
p
p
CAV.
- ra - - - ta nel - - la sua pre -
- vo - - - tions, Plunged in drea - my
CAV.
- ghie - ra ch' io ne pin - si, non
rap - ture, Then, un - seen, I de -


CAV.
vi - - sto, il bel sem - bian - -
- pic - ted her love - ly i - -
m.s.
CAV.
- te.
- mage.
SAGR. (scandalizzato)
SAC. (scandalized)
(Fuo - - - ri. Sa-ta-na, fuo - ri!)
(Get..... thee Sa-tan, be-hind me!)
f mf p pp
(al Sagrestano, che eseguisce)
(to the Sacristan, who obeys him)
CAV.
rall.
Dammi i co -
Give me the
rall.

(Cavaradossi dipinge con rapidità, soffermandosi spesso a riguar-

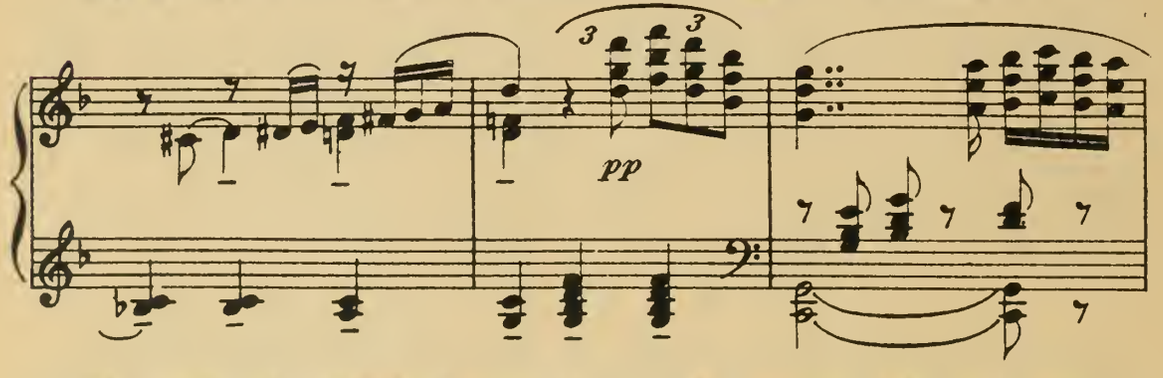



dare il proprio lavoro, mentre il Sagrestano va e viene, poi riprende i pennelli che lava in una ca-
while the Sacristan fidgets backwards and forwards, eventually picking up the brushes and dab-



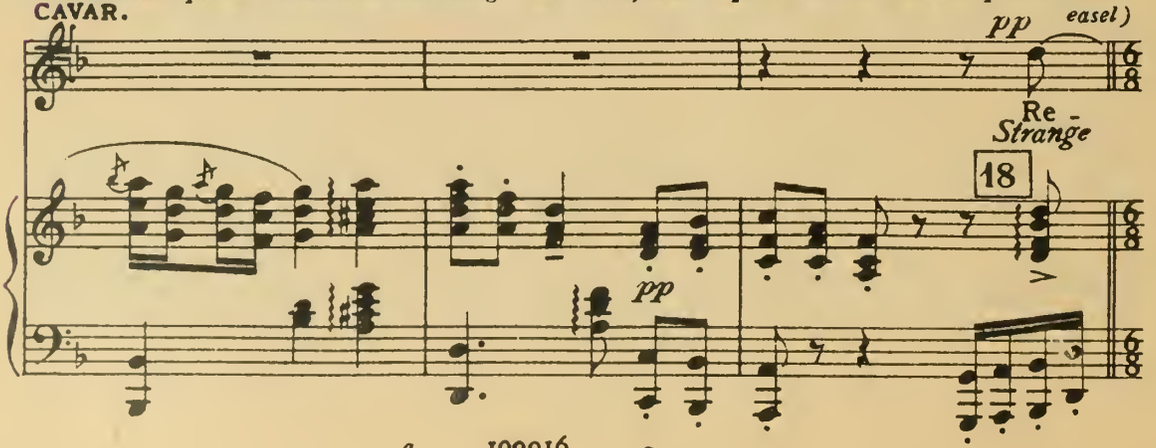

tinella ai piedi dell'impalcato)
bling them in a bucket at the foot of the scaffolding)

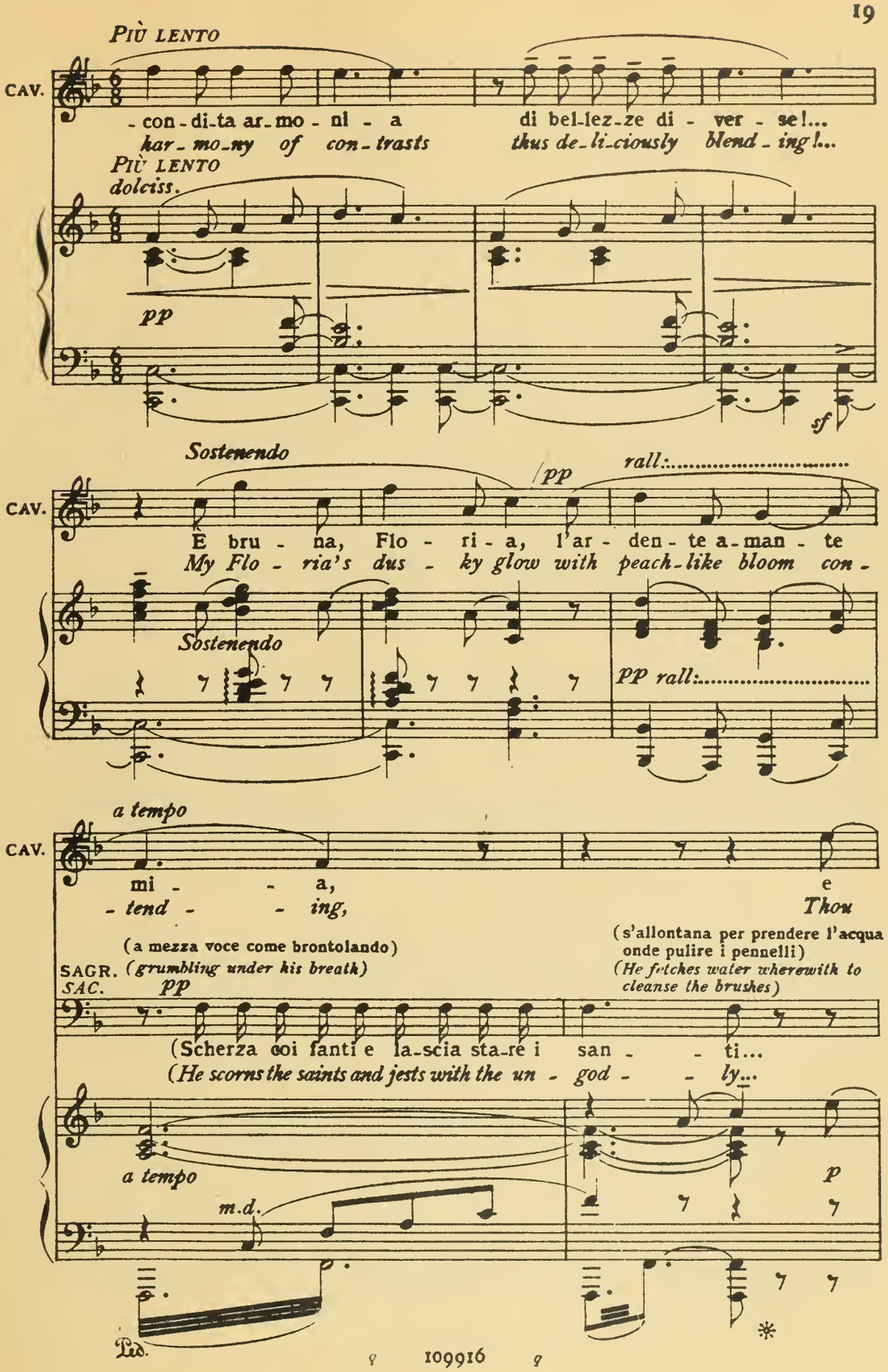
(Cavaradossi ristà dal dipingere: leva di ta
(Cav. suddenly stops painting, takes out of

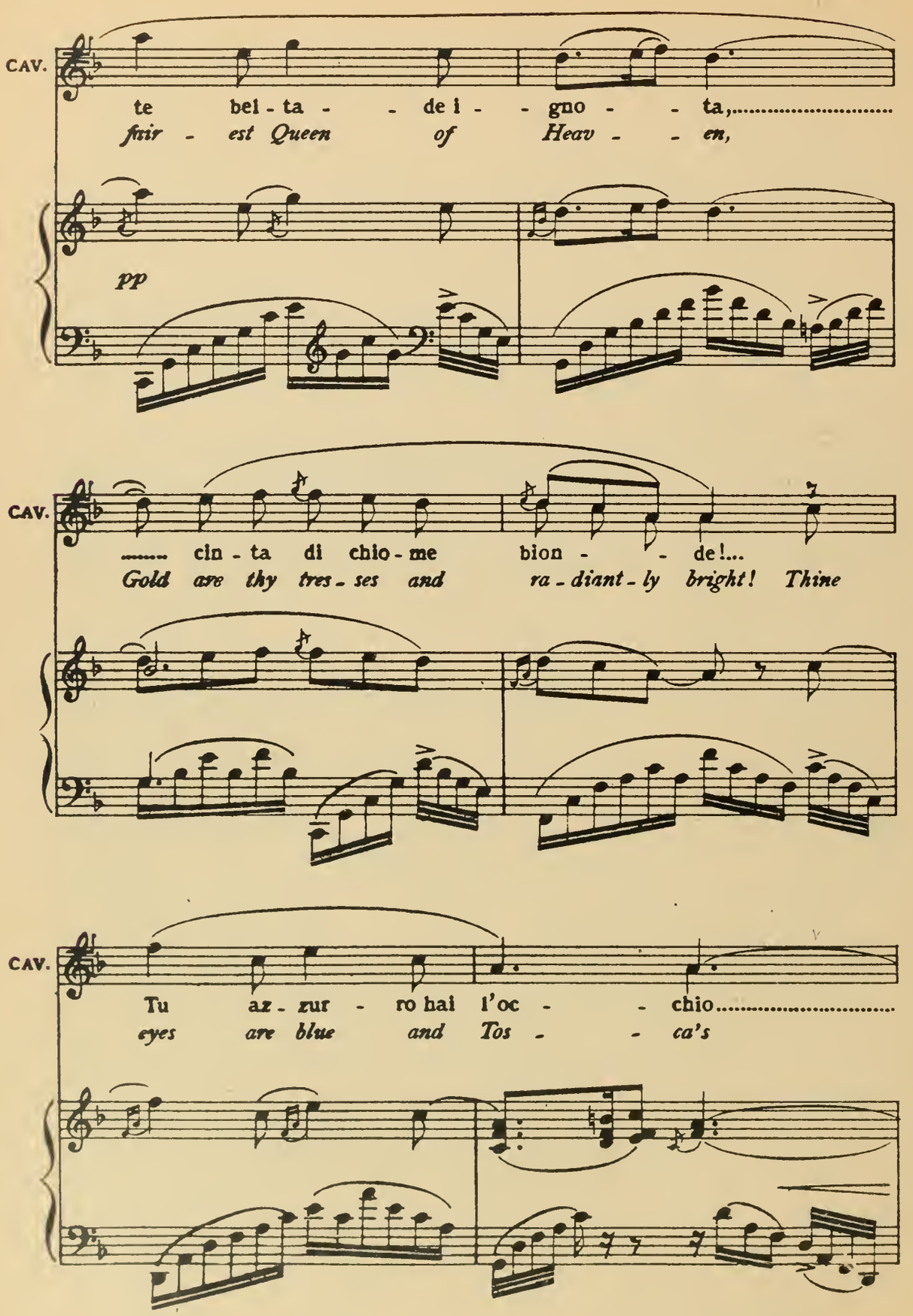


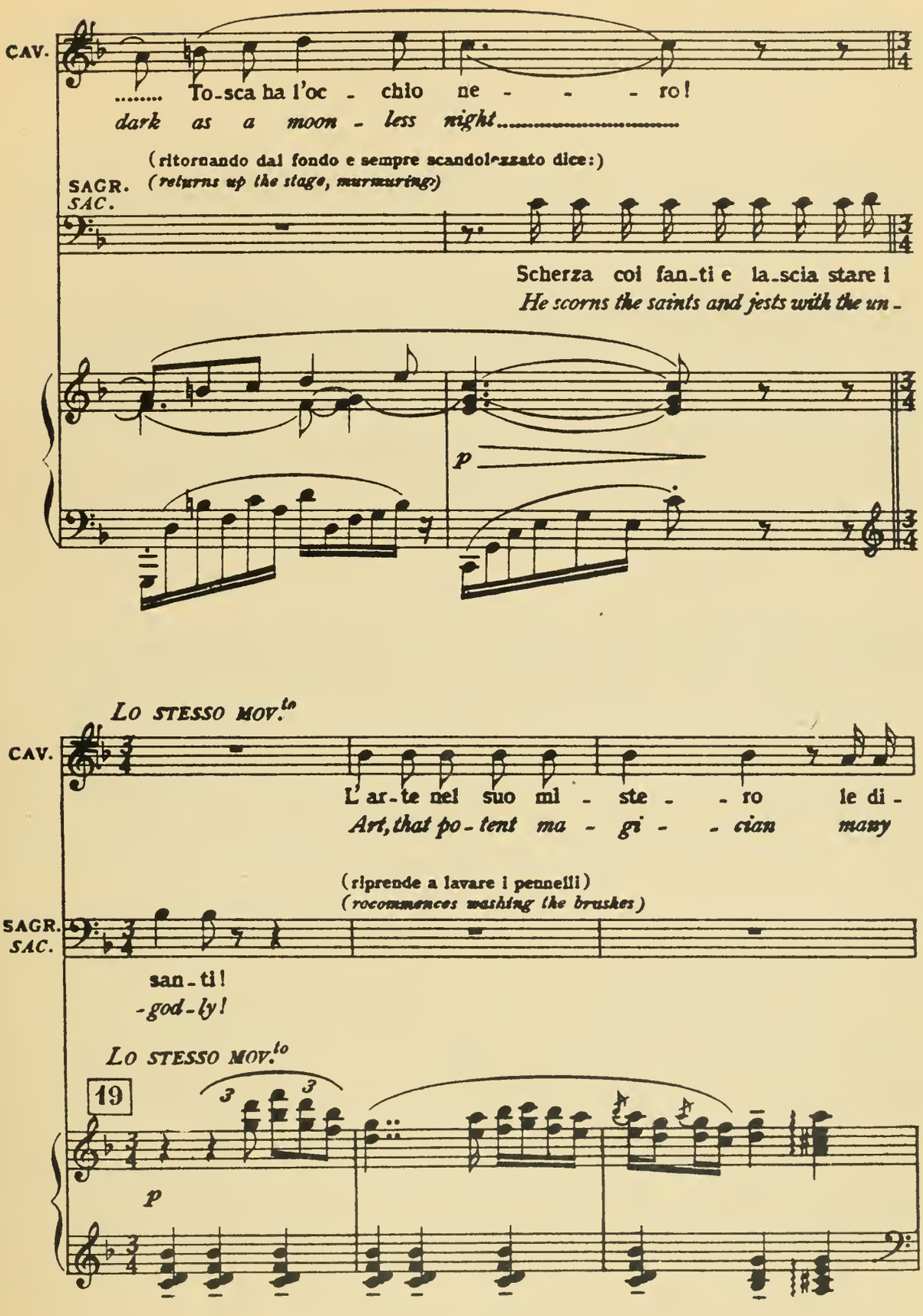

sca un medaglione contenente una miniatura e gli occhi suoi vanno dal medaglione al quadro)
his breast-pocket a medallion containing a miniature, and compares the latter with the picture on the

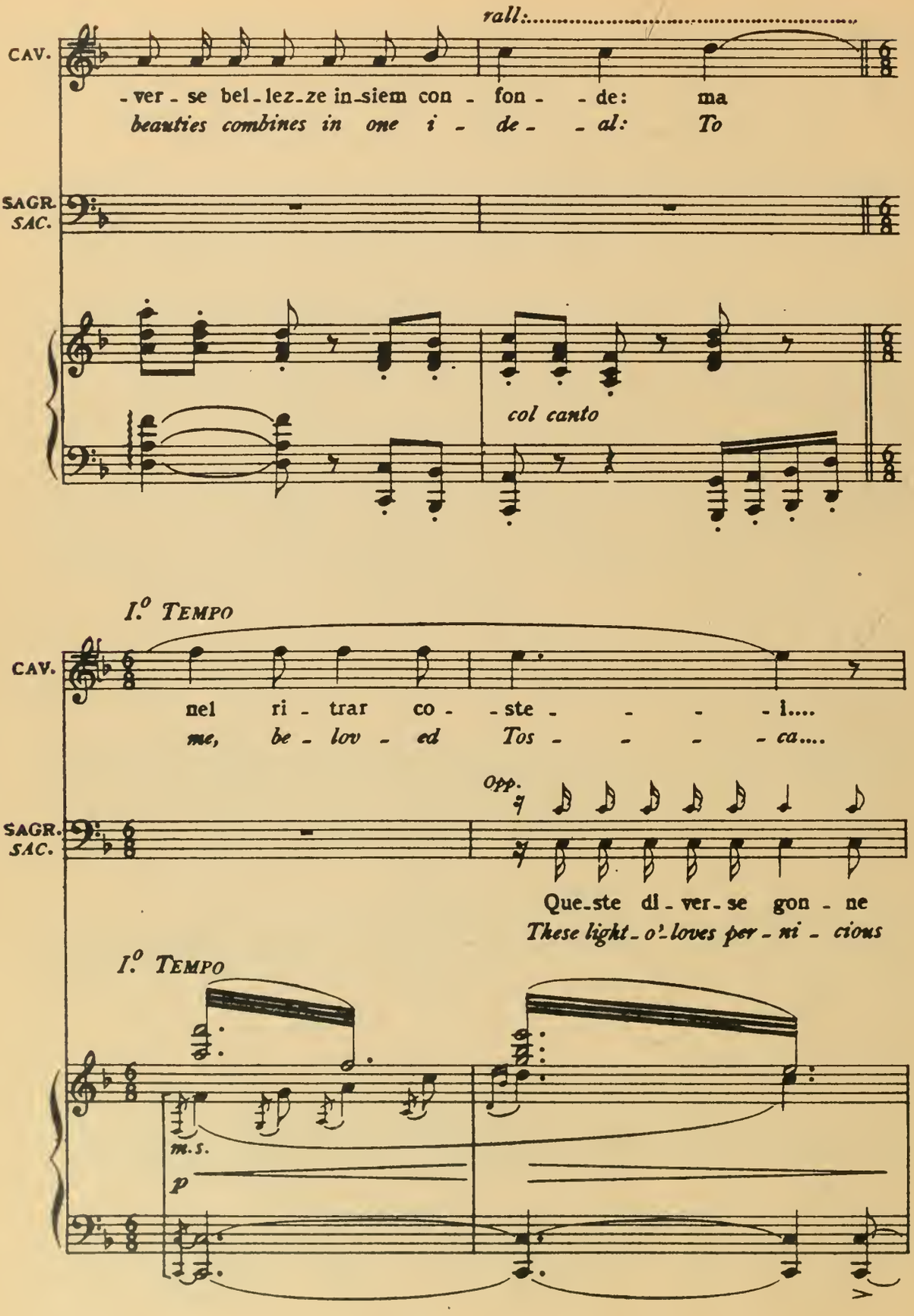
CAVAR.

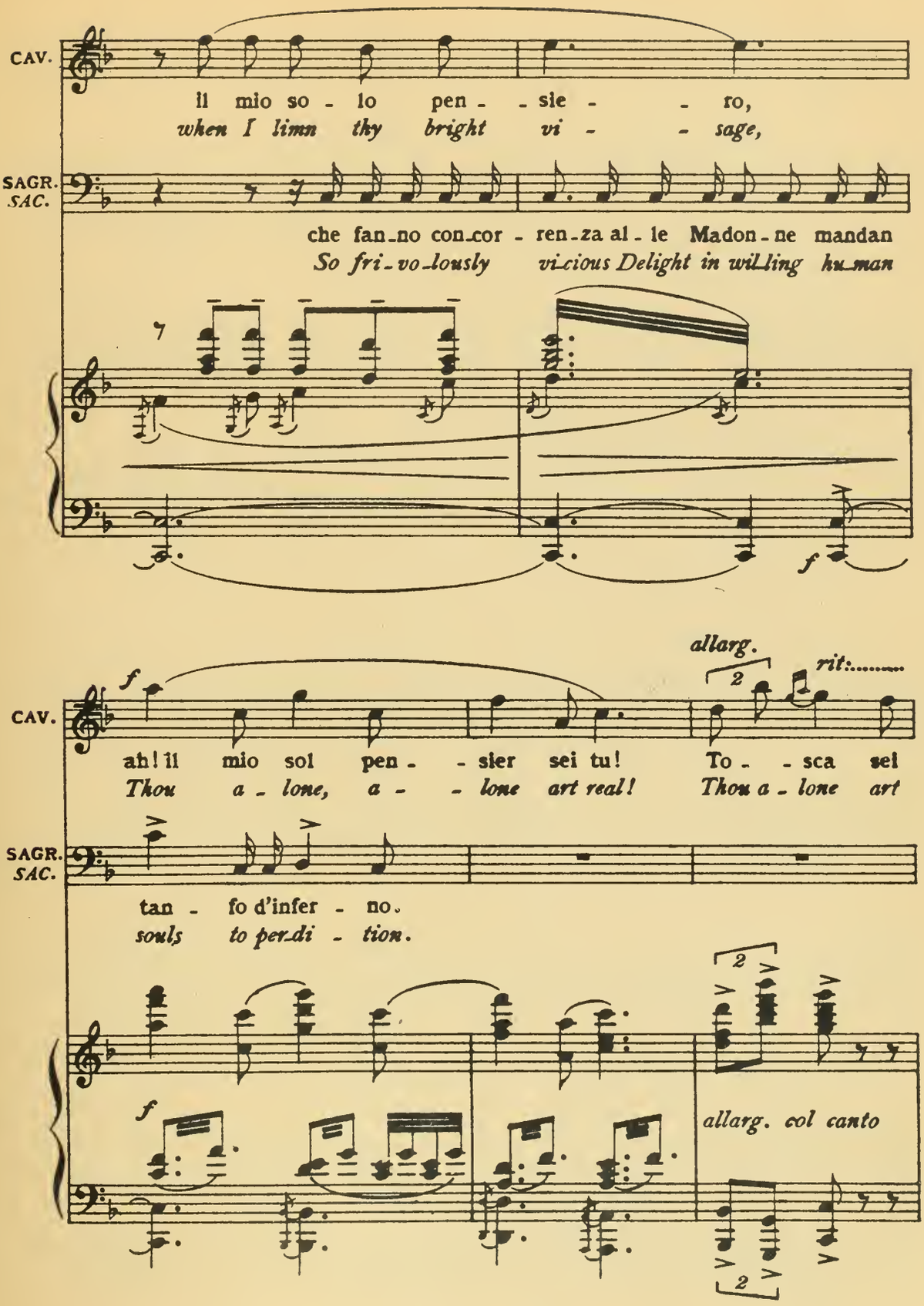


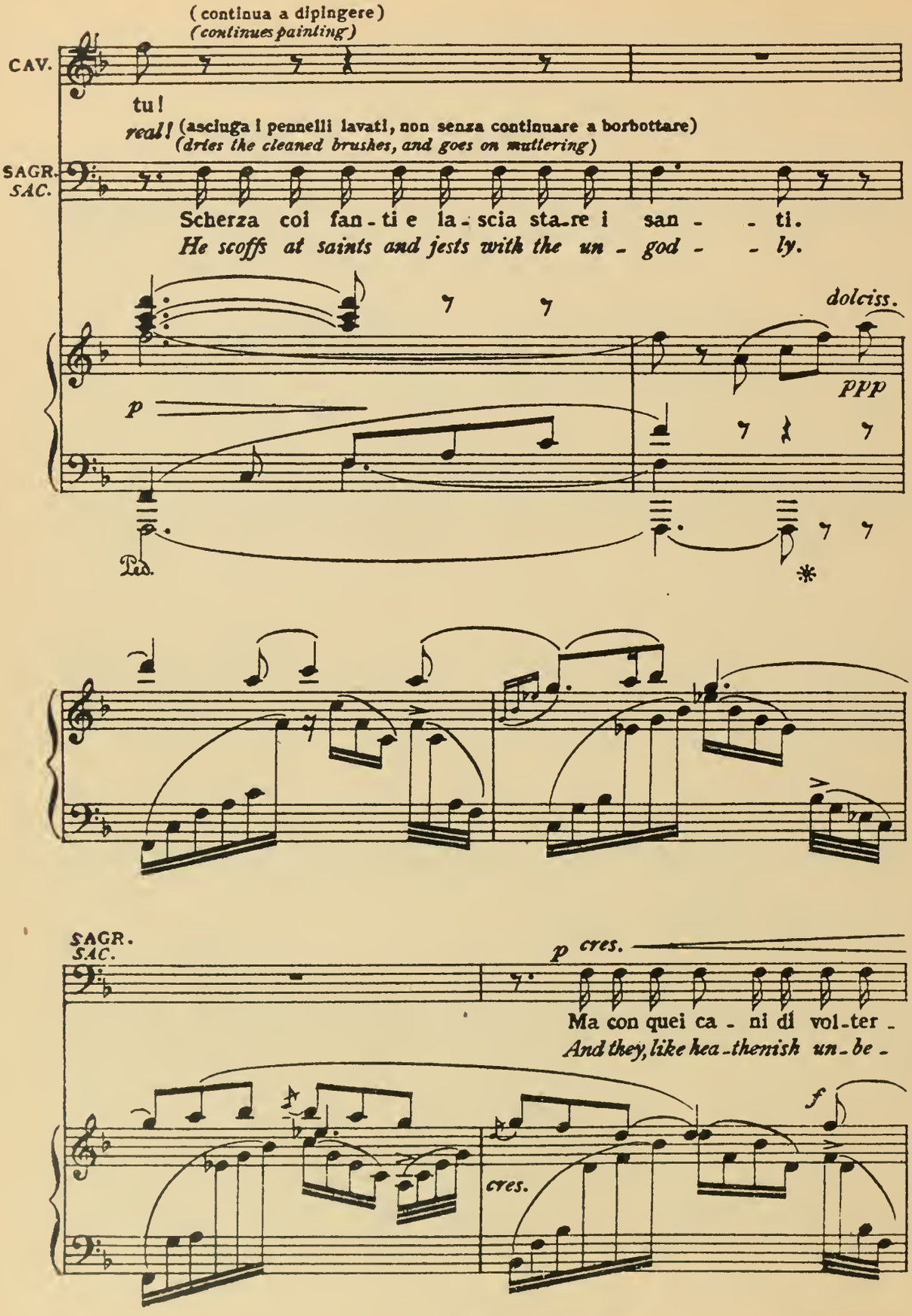

PIÙ LENTO
CAV.
-con-di-ta ar-mo-ni-a di bel-lez-ze di-ver-se!...
kar-mo-ny of con-trasts thus de-li-ciously blend-ing!...
PIÙ LENTO
dolciss.
pp
sf
Sostenendo
pp
rall:.....
CAV.
È bru-na, Flo-ri-a, l'ar-den-te a-man-te
My Flo-ria's dus-ky glow with peach-like bloom con-
Sostenendo
pp rall:.....
a tempo
CAV.
mi-a, e
-tend-ing, Thou
(a mezza voce come brontolando)
(grumbling under his breath)
SAGR.
SAC.
pp
(s'allontana per prendere l'acqua onde pulire i pennelli)
(He fetches water wherewith to cleanse the brushes)
(Scherza coi fanti e la-scia sta-re i san-ti...
(He scorns the saints and jests with the un-god-ly...
a tempo
m.d.
p
Ped.
*

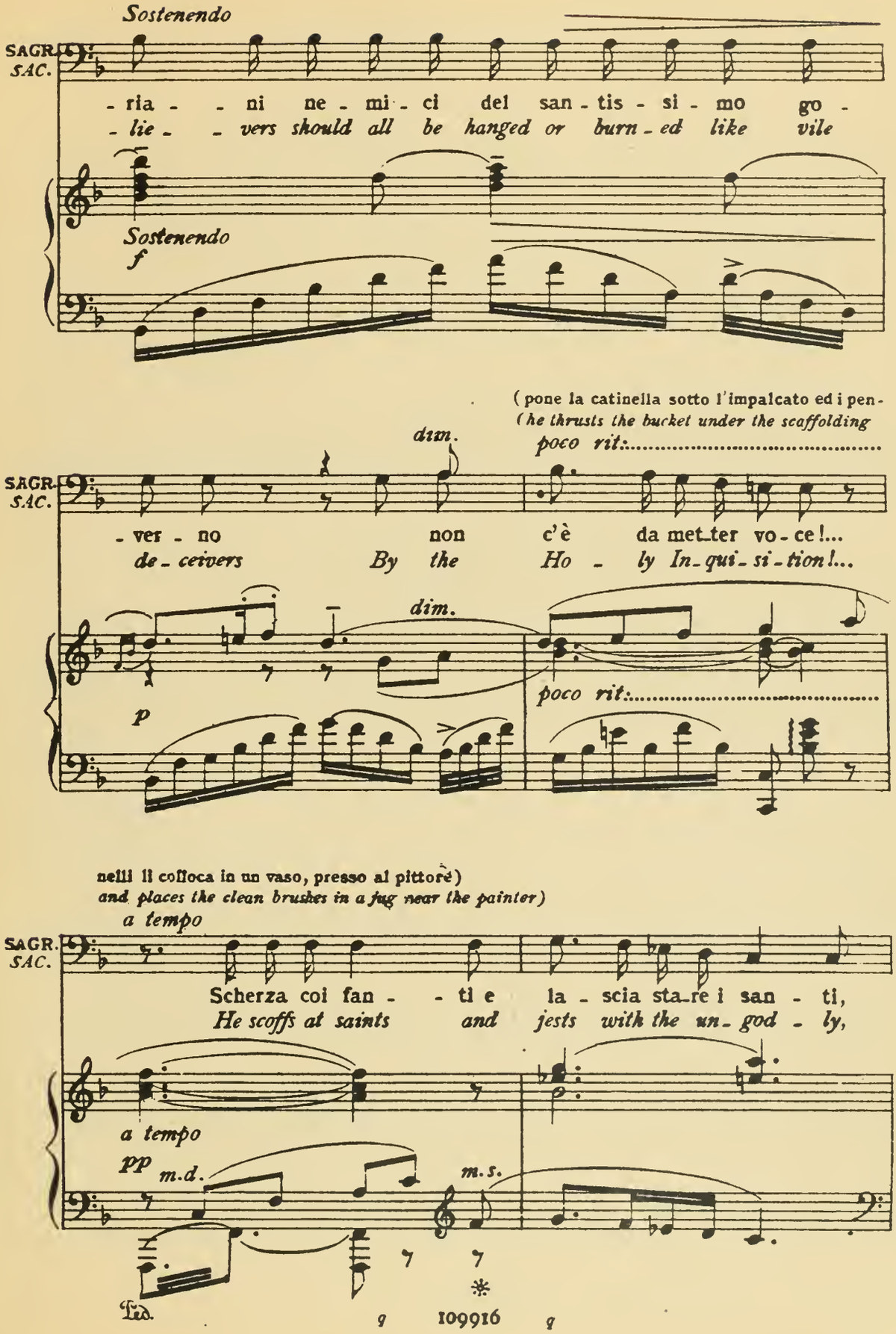

CAV.
te bel - ta - - de i - - gno - - ta,.....
fair - est Queen of Heav - - en,
pp
CAV.
..... cin - ta di chio - me bion - - de!...
Gold are thy tres - ses and ra - diant - ly bright! Thine
CAV.
Tu az - zur - ro hai l'oc - - chio.....
eyes are blue and Tos - - ca's

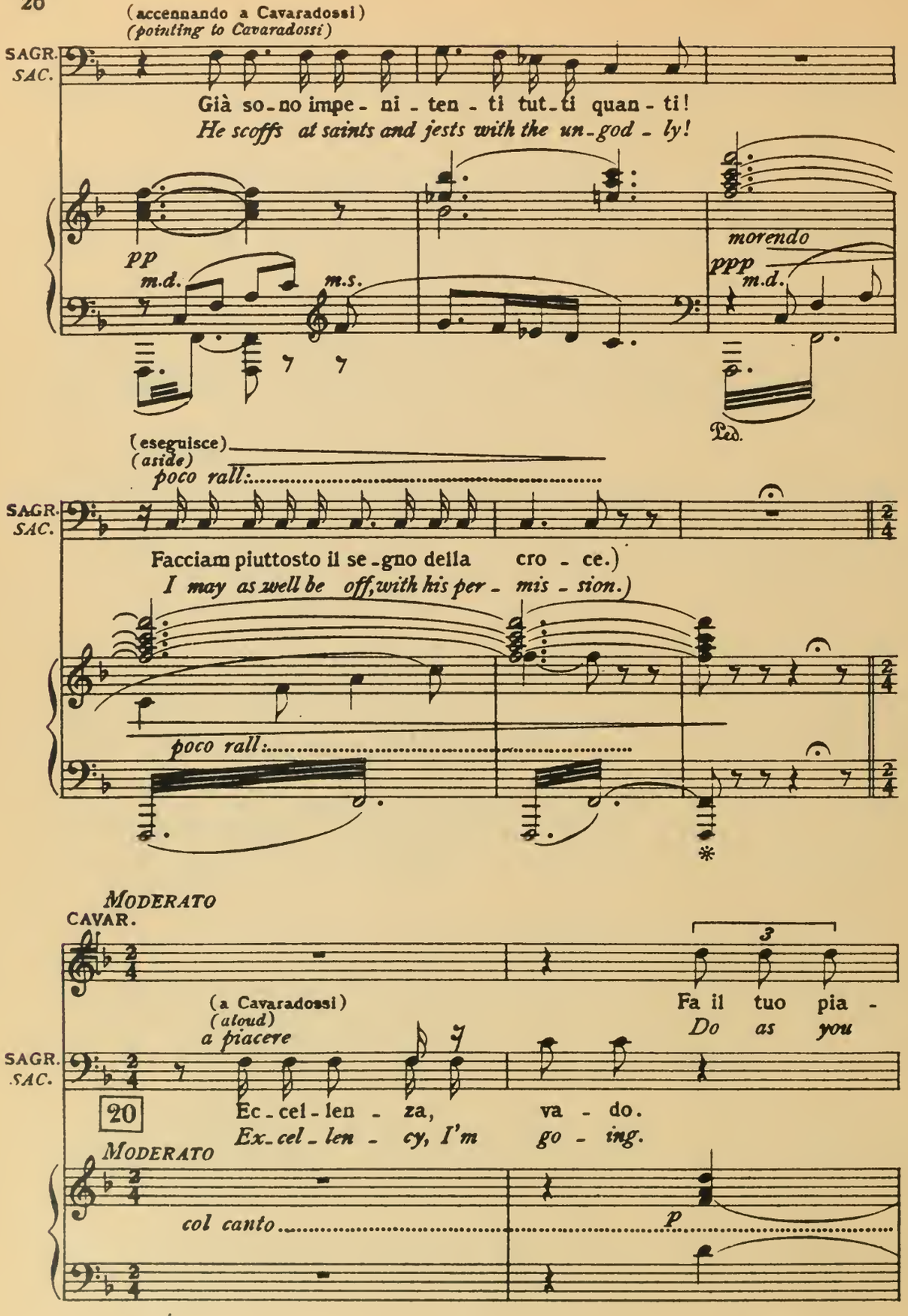

CAV.
..... To-sca ha l'oc - chio ne - - - - ro!
dark as a moon - less night.....
(ritornando dal fondo e sempre scandolezzato dice:)
(returns up the stage, murmuring:)
SAGR.
SAC.
Scherza coi fan-ti e la-scia stare i
He scorns the saints and jests with the un -
p
Lo stesso mov.to
CAV.
L'ar-te nel suo mi - ste - - ro le di -
Art, that po-tent ma - gi - - cian many
(riprende a lavare i pennelli)
(recommences washing the brushes)
SAGR.
SAC.
san-ti!
-god-ly!
Lo stesso mov.to
19
3
3
p


rall:
CAV.
-ver - se bel - lez - ze in - siem con - fon - - de: ma
beauties combines in one i - de - - al: To
SAGR. SAC.
col canto
I.° TEMPO
CAV.
nel ri - trar co - - ste - - - - i....
me, be - lov - ed Tos - - - - ca....
Opp.
SAGR. SAC.
Que - ste di - ver - se gon - ne
These light - o'- loves per - ni - cious
I.° TEMPO
m. s.
p


CAV.
il mio so - lo pen - - sie - - ro,
when I limn thy bright vi - - sage,
SAGR. SAC.
che fan_no con_cor - ren_za al - le Madon - ne mandan
So fri_vo_lously vi_cious Delight in wil_ling hu_man
f
allarg.
rit:.....
2
CAV.
ah! il mio sol pen - - sier sei tu! To - - sca sei
Thou a - lone, a - - lone art real! Thou a - lone art
SAGR. SAC.
tan - fo d'infer - no.
souls to per_di - tion.
allarg. col canto


(continua a dipingere)
(continues painting)
CAV.
tu!
real! (asciuga i pennelli lavati, non senza continuare a borbottare)
(dries the cleaned brushes, and goes on muttering)
SAGR. SAC.
Scherza coi fan - ti e la - scia sta - re i san - - ti.
He scoffs at saints and jests with the un - god - - ly.
dolciss.
ppp
p
Ped.
*
SAGR. SAC.
p cres.
Ma con quei ca - ni di vol - ter -
And they, like hea - thenish un - be -
f
cres.


Sostenendo
SAGR. SAC.
- ria - - ni ne - mi - ci del san - tis - si - mo go -
- lie - - vers should all be hanged or burn - ed like vile
Sostenendo
f
( pone la catinella sotto l'impalcato ed i pen-
( he thrusts the bucket under the scaffolding
dim.
poco rit:.....
SAGR. SAC.
- ver - no non c'è da met_ter vo - ce!...
de - ceivers By the Ho - ly In_qui_si_tion!...
dim.
poco rit:.....
p
nelli li colloca in un vaso, presso al pittore)
and places the clean brushes in a jug near the painter)
a tempo
SAGR. SAC.
Scherza coi fan - - ti e la - scia sta_re i san - ti,
He scoffs at saints and jests with the un - god - ly,
a tempo
pp
m.d.
m.s.
Ped.


(accennando a Cavaradossi)
(pointing to Cavaradossi)
SAGR.
SAC.
Già so-no impe- ni - ten - ti tut-ti quan - ti!
He scoffs at saints and jests with the un-god - ly!
pp
m.d.
m.s.
morendo
ppp
m.d.
Ped.
(eseguisce)
(aside)
poco rall:
SAGR.
SAC.
Facciam piuttosto il se-gno della cro - ce.)
I may as well be off, with his per - mis - sion.)
poco rall:
MODERATO
CAVAR.
3
(a Cavaradossi)
(aloud)
a piacere
Fa il tuo pia -
Do as you
SAGR.
SAC.
20
Ec-cel-len - za, va - do.
Ex-cel-len - cy, I'm go - ing.
MODERATO
col canto
p

(continua a dipingere)
*(goes on painting)*

*ALL.tto I.o TEMPO*

CAV.

- ce - re!...
*please, man!...* (indicando il cesto)
*(points to the basket)*

SAGR. *SAC.*

Pieno è il pa - - nie - re... Fa pe - ni - ten - za?
*Full is the pannier Pray are you fast-ing*

*ALL.tto I.o TEMPO*

CAV

Fa - me non ho.
*Nothing for me.*

(ironico, stroppiciandosi le mani) (ma non può
*(rubs his hands ironically, but cannot repress a*

SAGR. *SAC*

Oh!... mi rin - cre - sce!...
*Oh!.. I am sor - ry!*

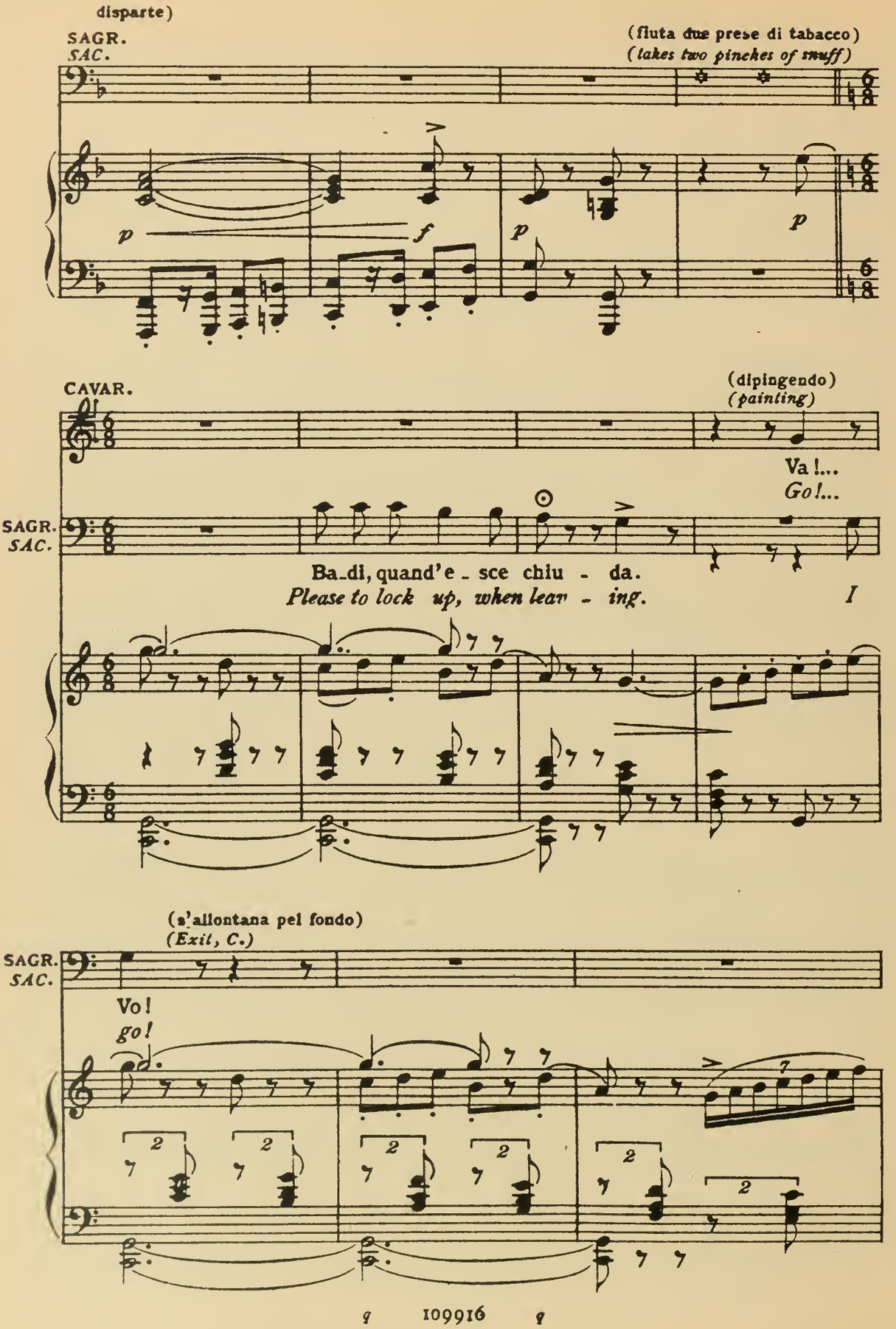
*a tempo*

*col canto*

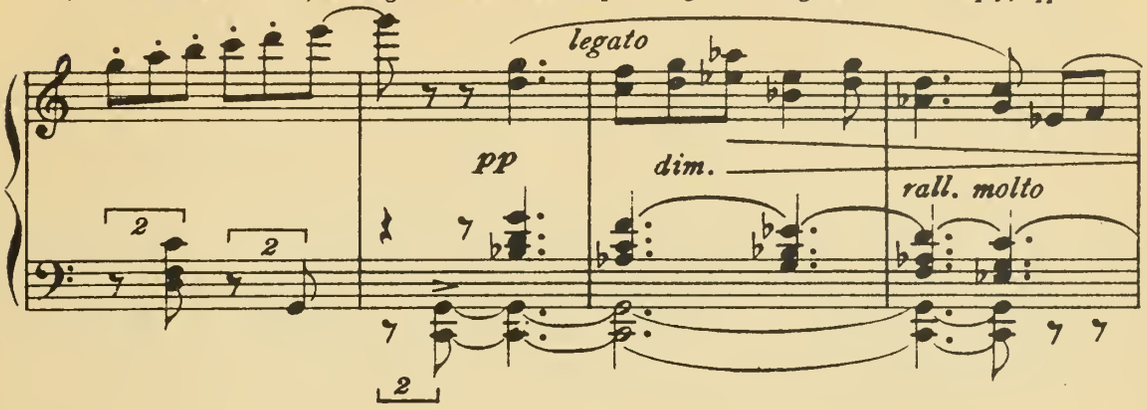
*spigliato*

*p*

trattenere un gesto di gioia e uno sguardo d'avidità verso il cesto, che prende ponendolo un po' in
*joyous gesture and a greedy glance at the basket, which he picks up and sets aside)*

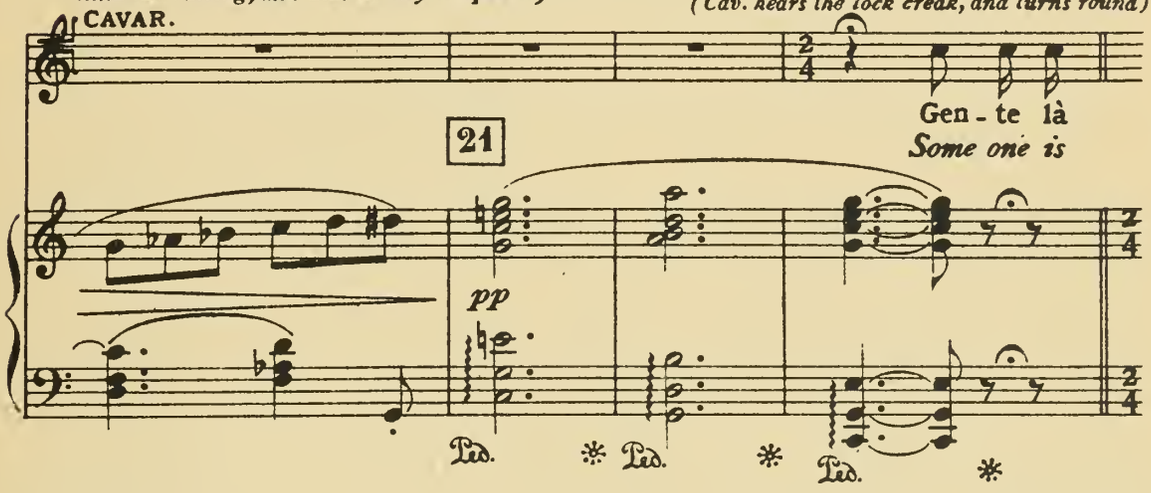

disparte)
SAGR.
SAC.
(fiuta due prese di tabacco)
(takes two pinches of snuff)
p
f
p
p
CAVAR.
(dipingendo)
(painting)
Va !...
Go !...
SAGR.
SAC.
Ba_di, quand'e_sce chiu - da.
Please to lock up, when leav - ing.
I
(s'allontana pel fondo)
(Exit, C.)
SAGR.
SAC.
Vo!
go!
2
2
2
2
2
7
2
2

(Cavaradossi volgendo le spalle alla Cappella lavora. Angelotti, credendo deserta la chiesa, appa-
*(Cav. continues to work, turning his back to the Chapel. Ang. believing the Church empty, appears be-*



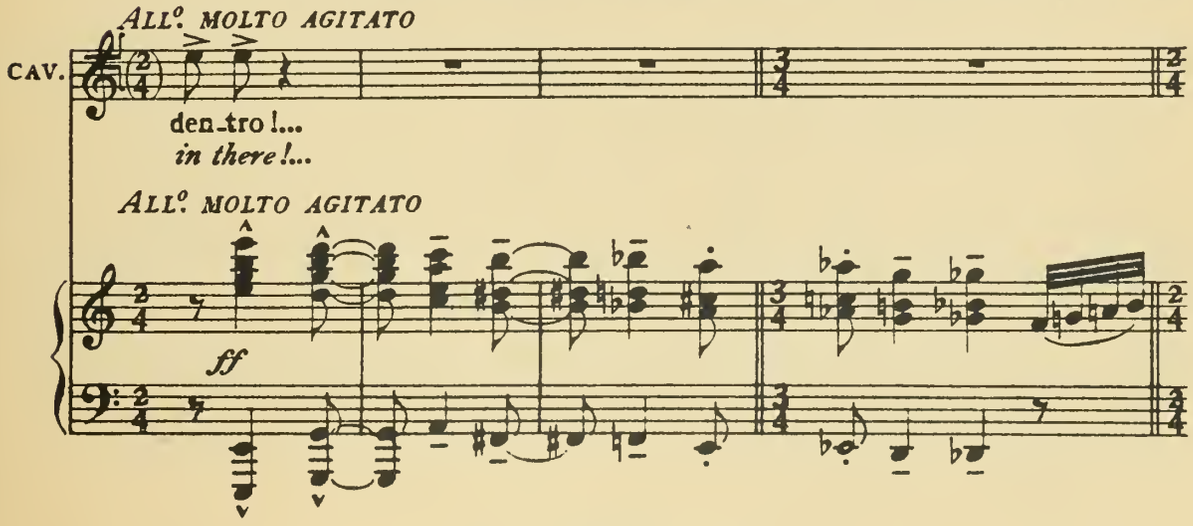

re dietro la cancellata e introduce la chiave per aprire)
*hind the railing, and uses the key to open it)*

(Cav. al cigolio della serratura si volta)
*(Cav. hears the lock creak, and turns round)*

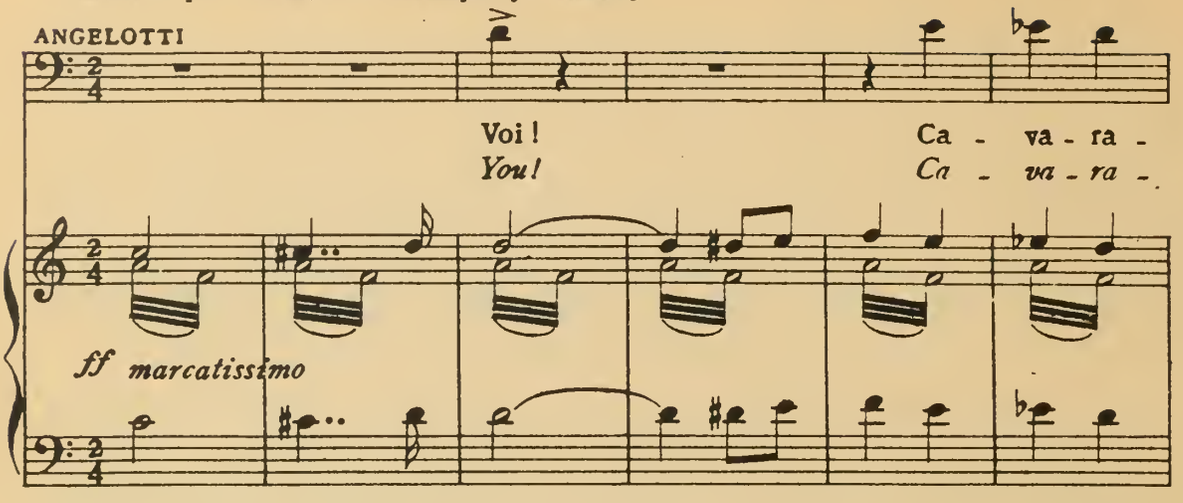



(al movimento fatto da Cavaradossi, Angelotti, atterrito, si arresta come per rifu-
giarsi ancora nella Cappella - ma - alzati gli occhi, un grido di gioia, che egli sof-
foca tosto tutto timoroso, erompe dal suo petto. Egli ha riconosciuto il pittore e gli

*(Ang., alarmed by Cavaradossi's movement, is about to take refuge anew in the Chapel*
*but utters a half-stifled cry of gladness on recognising the painter, towards whom he*

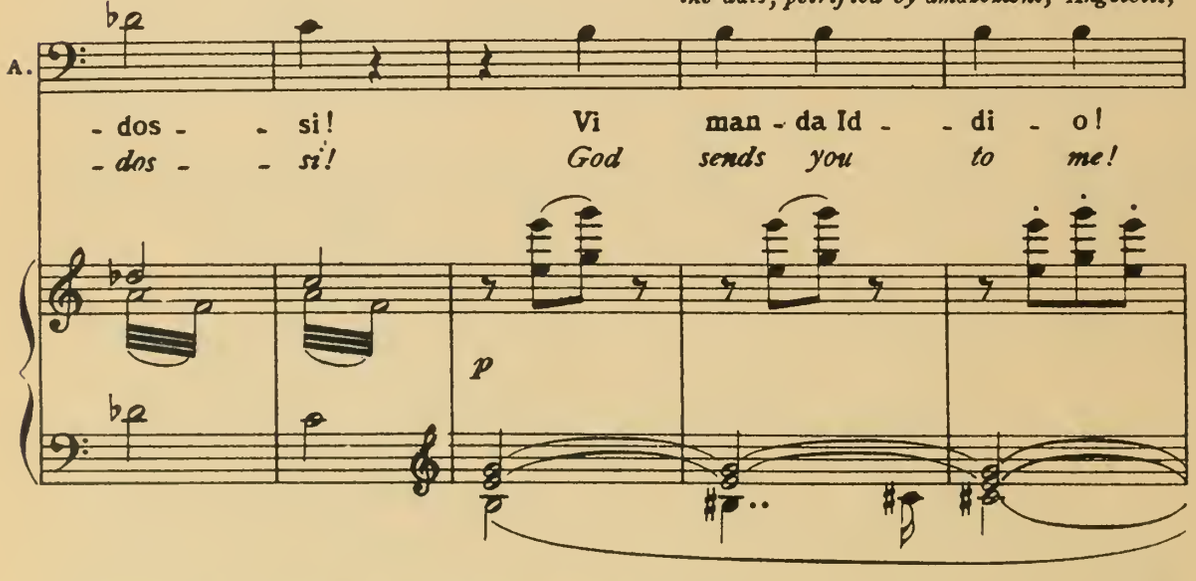


stende le braccia come ad un aiuto insperato)
*advances open-armed, as to an unhoped-for rescuer)*

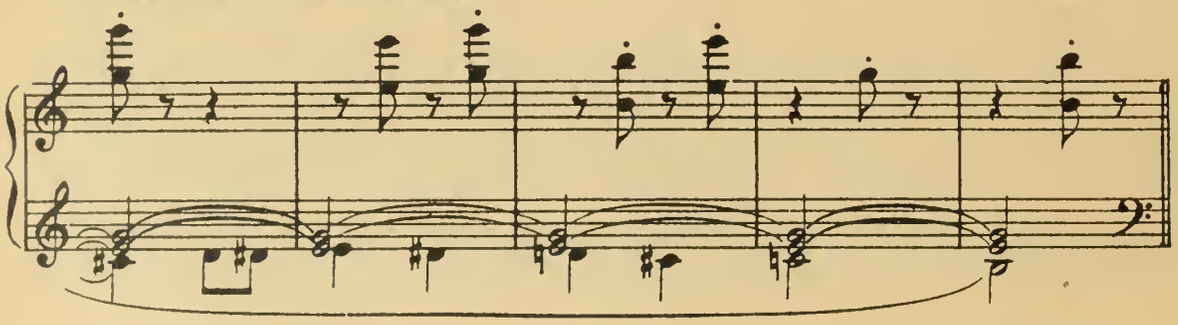


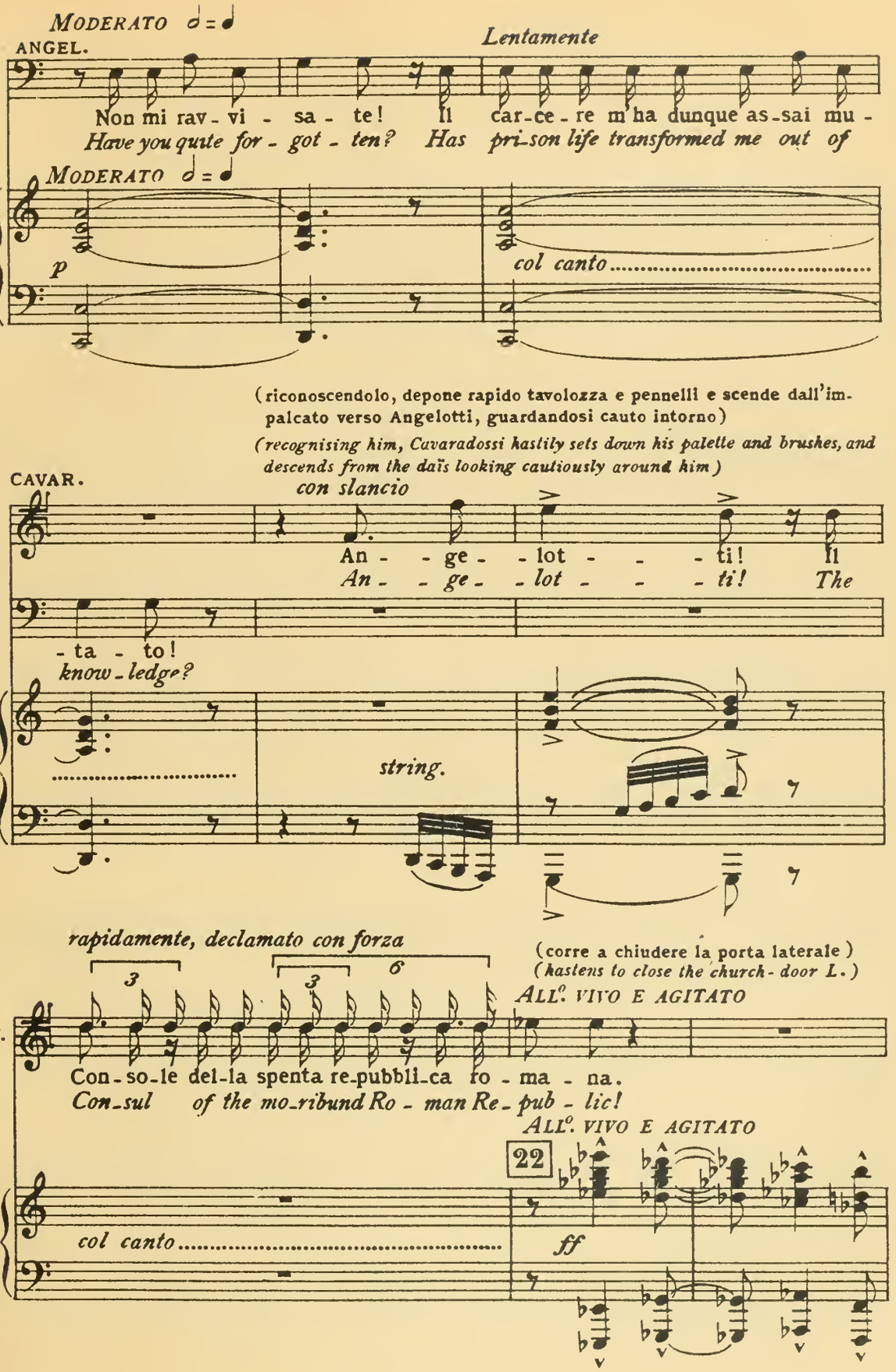

(Cavaradossi non riconosce Angelotti e rimane attonito sull'impalcato)

*(Cav. does not recognise Ang. and remains on the daïs, petrified by amazement; Angelotti,*




(Angelotti si avvicina di più onde farsi conoscere)
*craving recognition, approaches him)*




MODERATO ♩ = ♩
ANGEL.
Lentamente
Non mi rav - vi - sa - te! Il car-ce-re m'ha dunque as-sai mu -
Have you qute for - got - ten? Has pri-son life transformed me out of
MODERATO ♩ = ♩
p
col canto
(riconoscendolo, depone rapido tavolozza e pennelli e scende dall'impalcato verso Angelotti, guardandosi cauto intorno)
(recognising him, Cavaradossi hastily sets down his palette and brushes, and descends from the daïs looking cautiously around him)
CAVAR.
con slancio
An - - ge - - lot - - - ti! Il
An - - ge - - lot - - - ti! The
A
- ta - to!
know-ledge?
string.
rapidamente, declamato con forza
(corre a chiudere la porta laterale)
(hastens to close the church-door L.)
ALL°. VIVO E AGITATO
CAV.
Con-so-le del-la spenta re-pubbli-ca ro - ma - na.
Con-sul of the mo-ribund Ro - man Re - pub - lic!
ALL°. VIVO E AGITATO
22
col canto
ff

(andando incontro a Cavaradossi)
*(advancing towards Cavaradossi)*

(con mistero)
*(with mystery)*

ANGEL.

Fug-gii pur o-ra da Ca-stel San-
*I have es-caped but now from Fort San*

*mf*

CAVAR. (generosamente)
*(generously)*

Di-spo-ne-te di me.
*Can I do aught to help you?*

A.

-t'An-ge-lo...
*An-ge-lo...*

TOSCA (di fuori)
*(from without)*

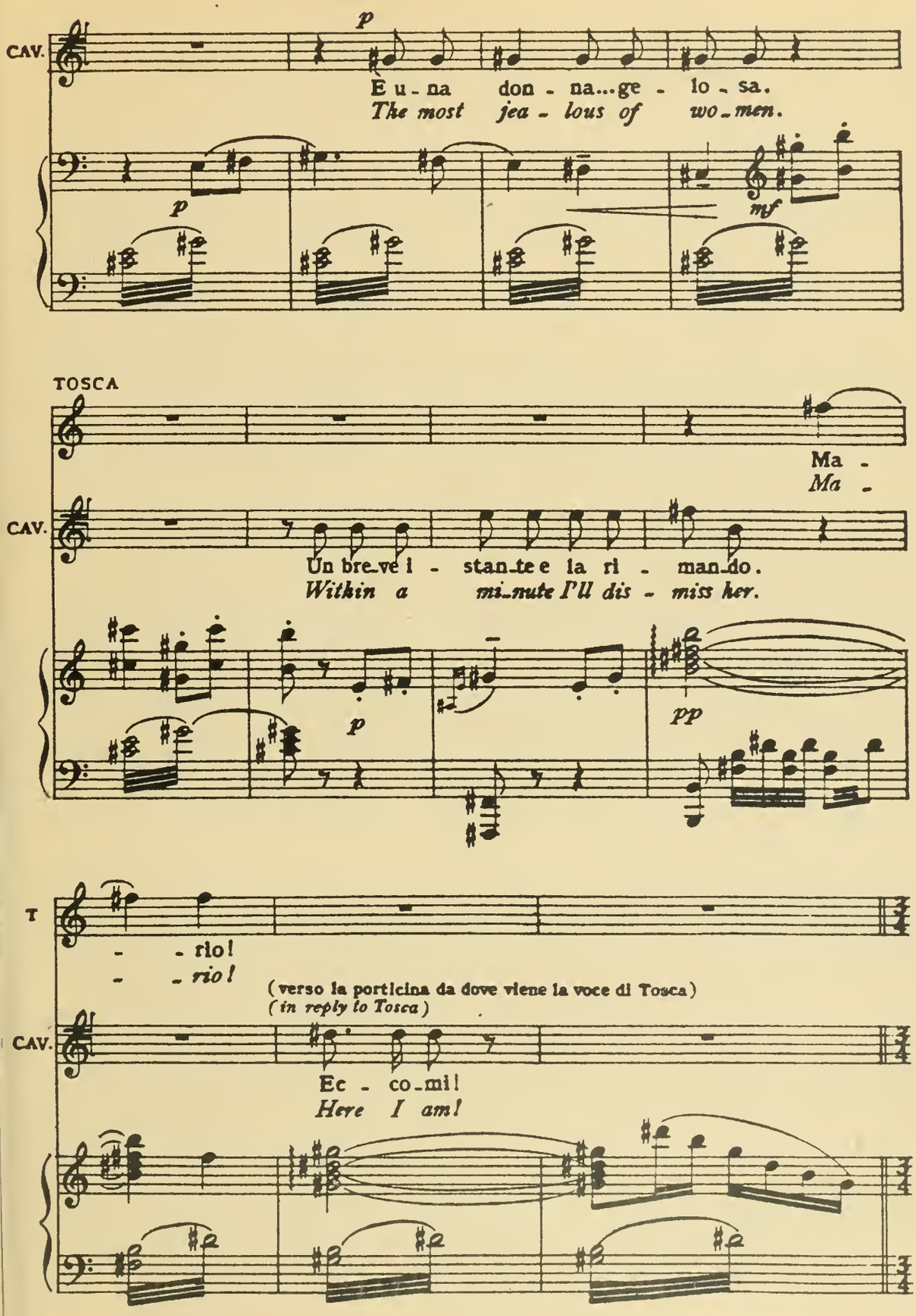
Ma- - - - rio!
*Ma- - - - rio!*

(alla voce di Tosca, Cavaradossi fa un rapido cenno ad Angelotti di tacere)
*(hearing Tosca's voice, Cavaradossi makes a sign to Angelotti enjoining him to keep silence)*

CAV.

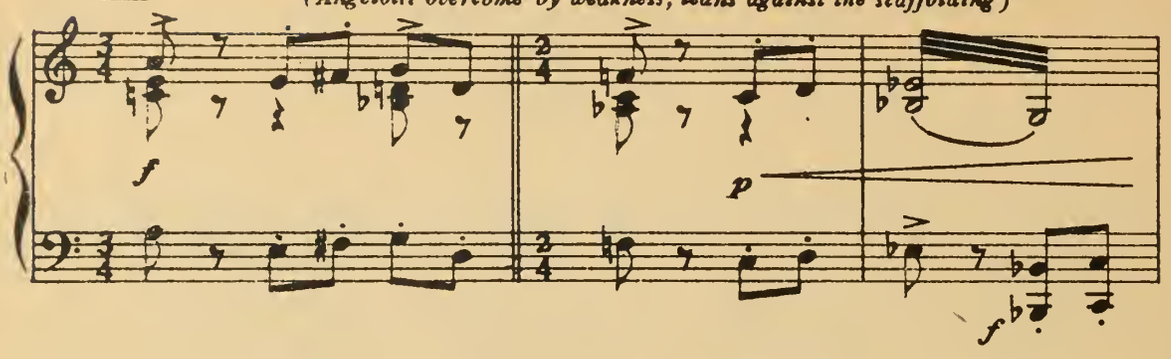
Ce- - la-te-vi!
*Con- - ceal yourself!*

*pp*


CAV.
p
E u - na don - na...ge - lo - sa.
The most jea - lous of wo - men.
p
mf
TOSCA
Ma -
Ma -
CAV.
Un bre-ve i - stan-te e la ri - man-do.
Within a mi-nute I'll dis - miss her.
p
pp
T
- - rio!
- - rio!
(verso la porticina da dove viene la voce di Tosca)
(in reply to Tosca)
CAV.
Ec - co-mi!
Here I am!

23

(Angelotti, colto da un accesso di debolezza, si appoggia all'impalcato e di-
*(Angelotti overcome by weakness, leans against the scaffolding)*



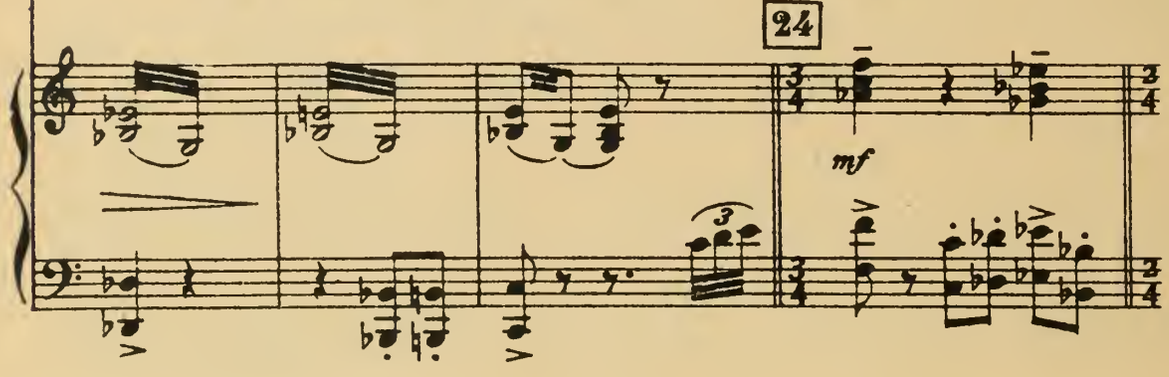

ce dolorosamente:)

(Cavaradossi rapidissimo, sale sull'impalcato, ne discen-
*(Cavaradossi produces the basket from beneath the scaffold-*

ANGEL.

So-no stre-mo di for-ze, più non reggo...
*I am hun-gry and weary and ex - - hausted...*

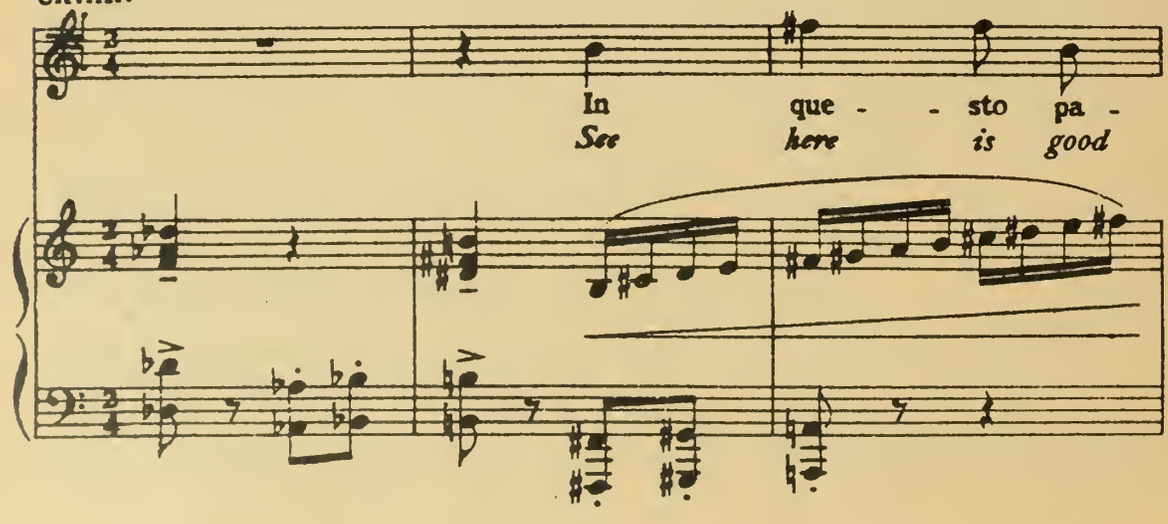
24

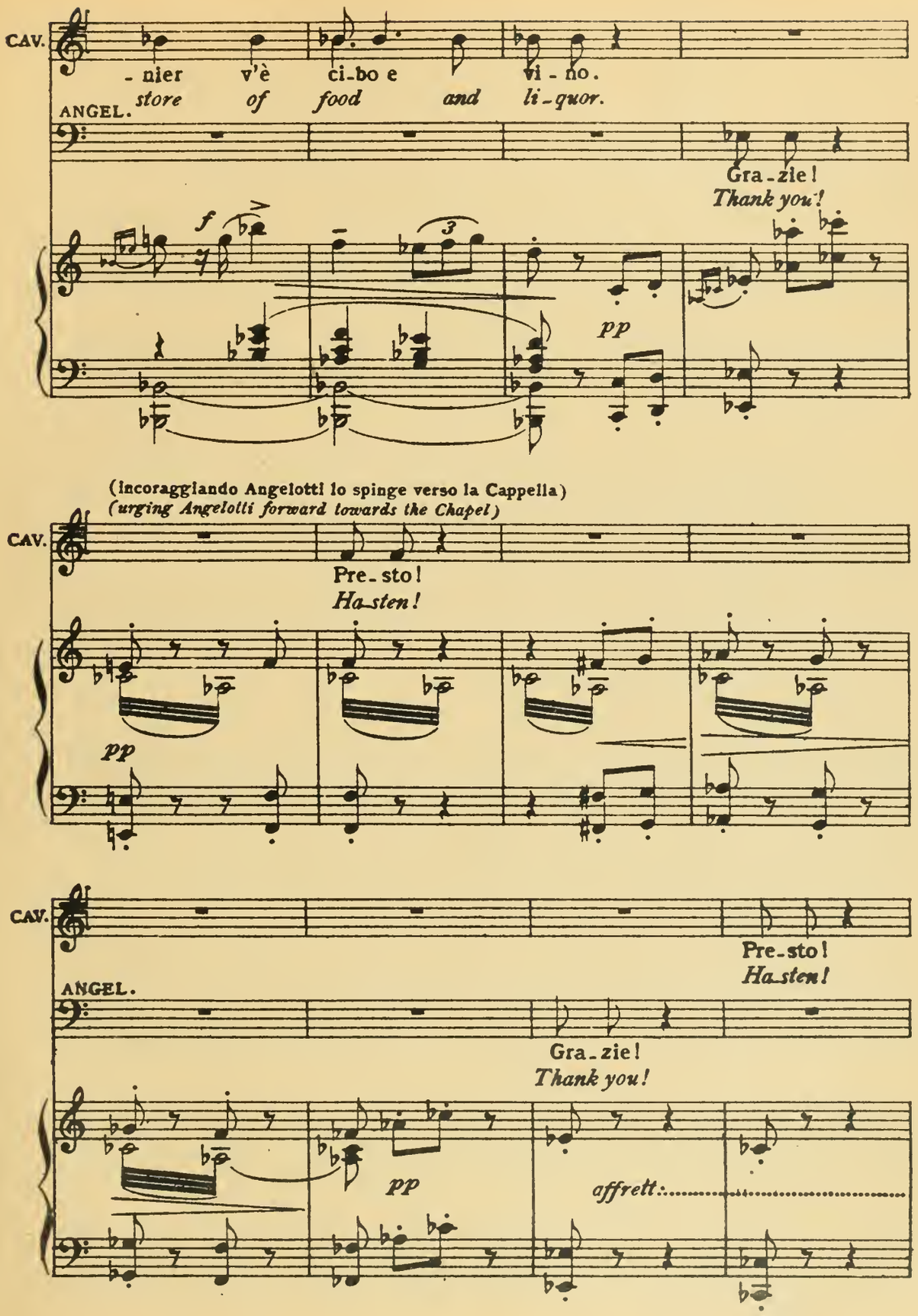


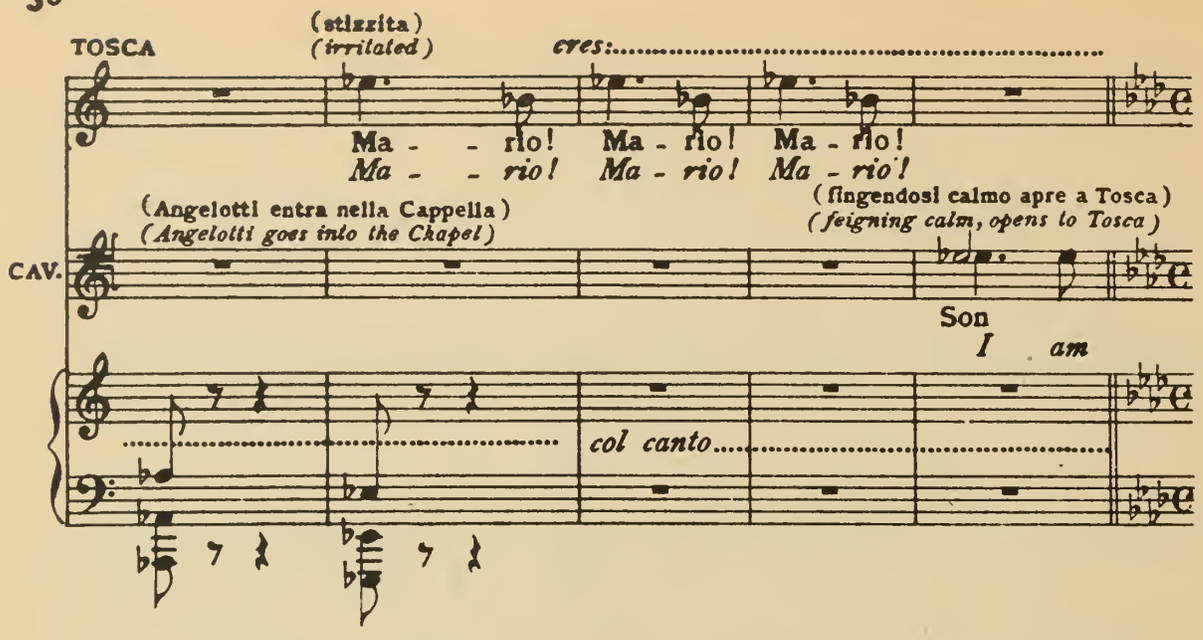

de col paniere e lo dà ad Angelotti)
*ing and gives it to Angelotti)*

CAVAR.

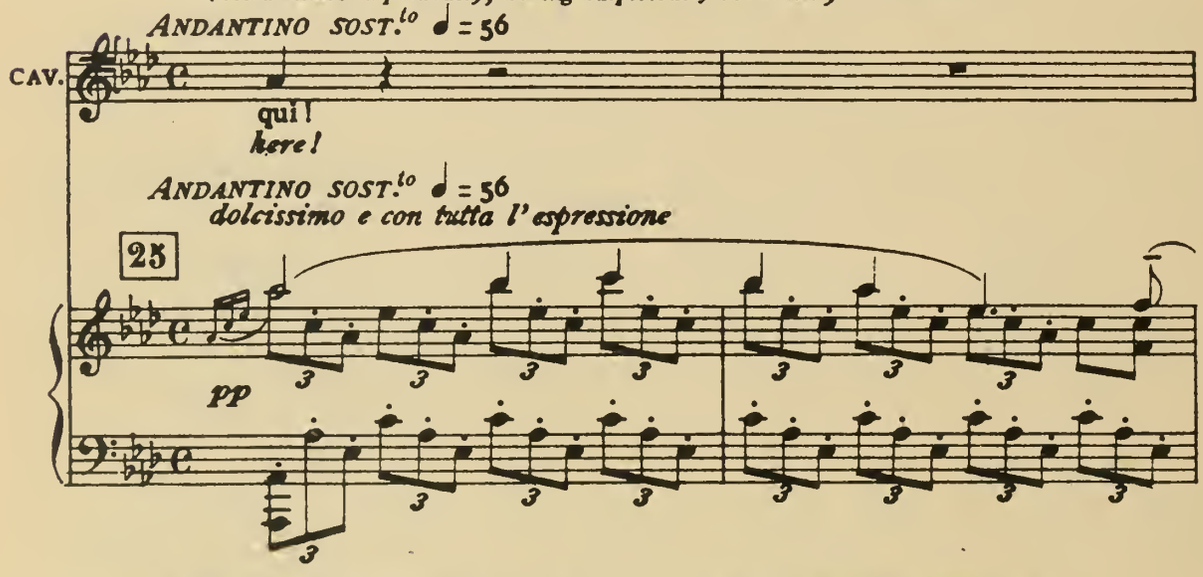
In que - - sto pa -
*See here is good*



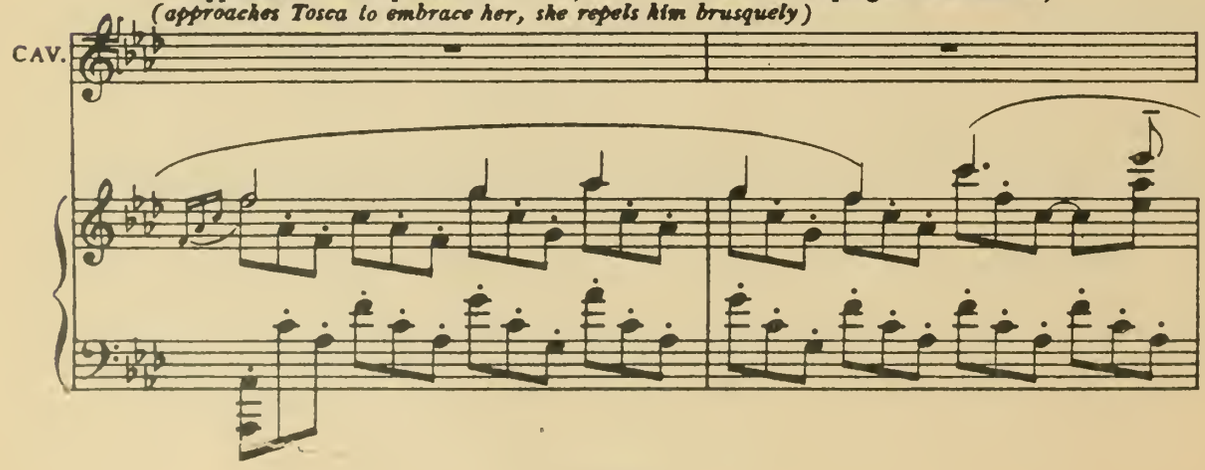

CAV.
- nier v'è ci-bo e vi - no.
store of food and li-quor.
ANGEL.
Gra-zie!
Thank you!
f
3
pp
(incoraggiando Angelotti lo spinge verso la Cappella)
(urging Angelotti forward towards the Chapel)
CAV.
Pre-sto!
Ha-sten!
pp
CAV.
Pre-sto!
Ha-sten!
ANGEL.
Gra-zie!
Thank you!
pp
affrett:

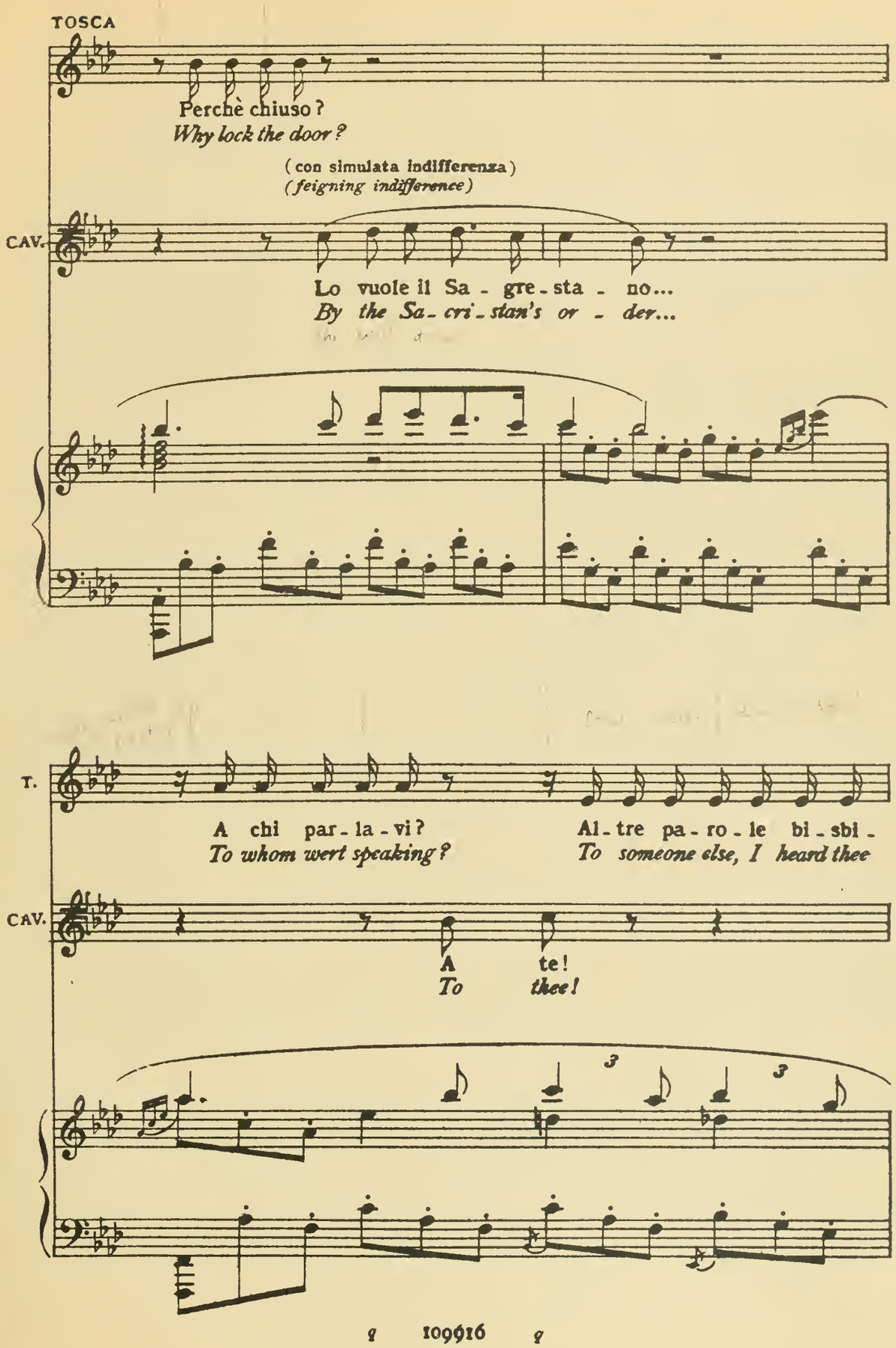


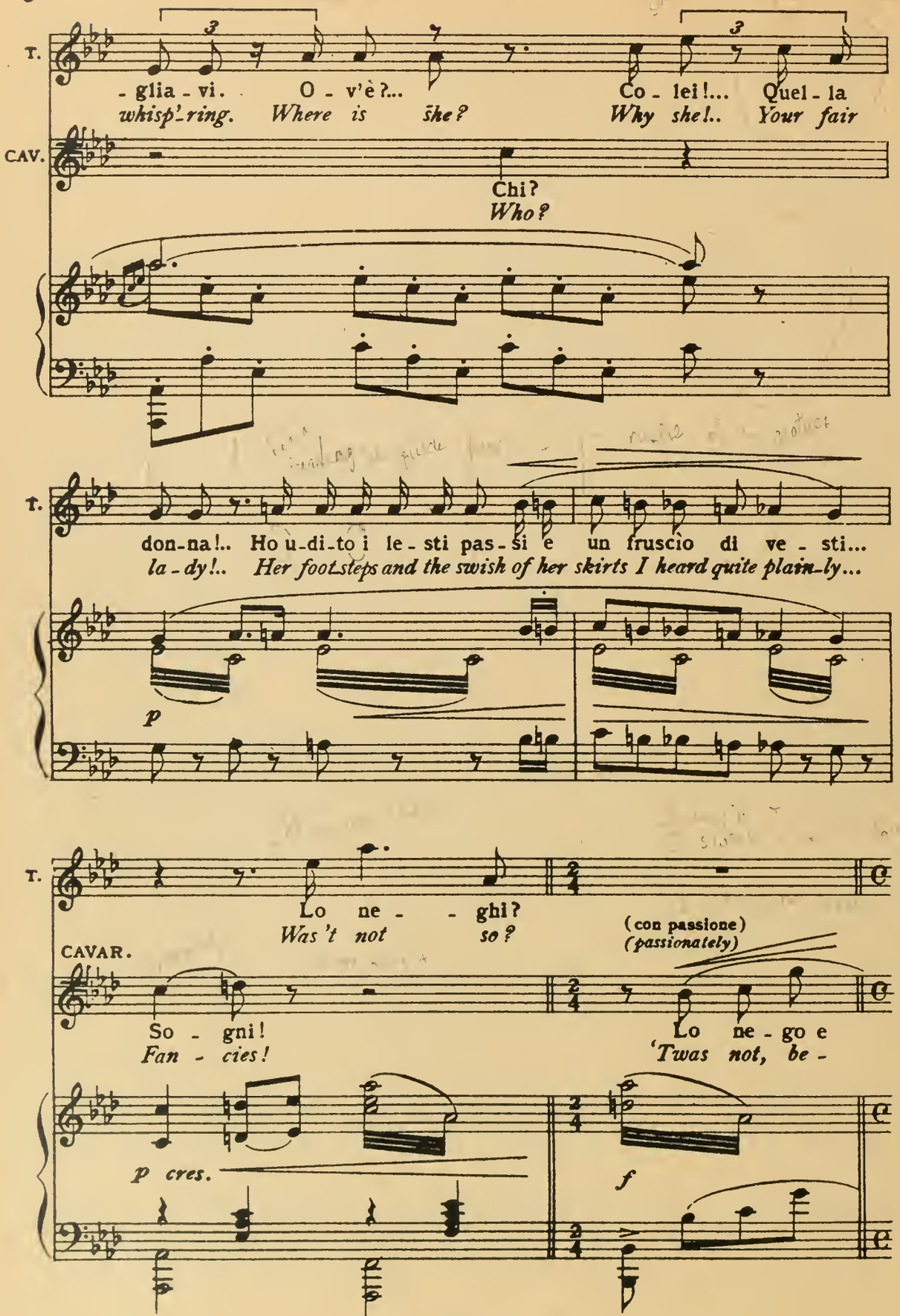

(Tosca entra con una specie di violenza, guardando intorno sospettosa)
*(Tosca enters impetuously, looking suspiciously about her)*

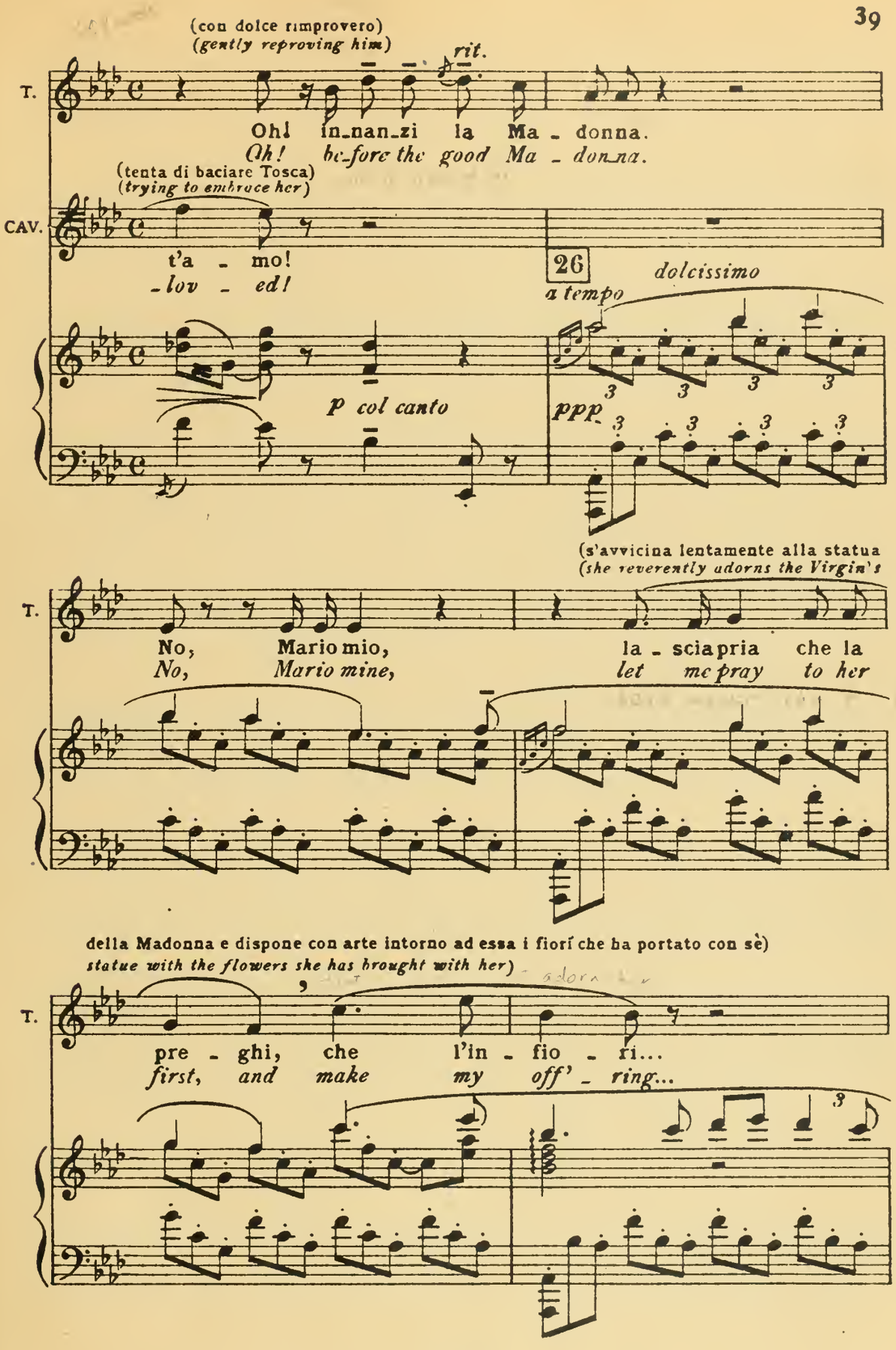



(si appressa a Tosca per abbracciarla) (Tosca lo respinge bruscamente)
*(approaches Tosca to embrace her, she repels him brusquely)*

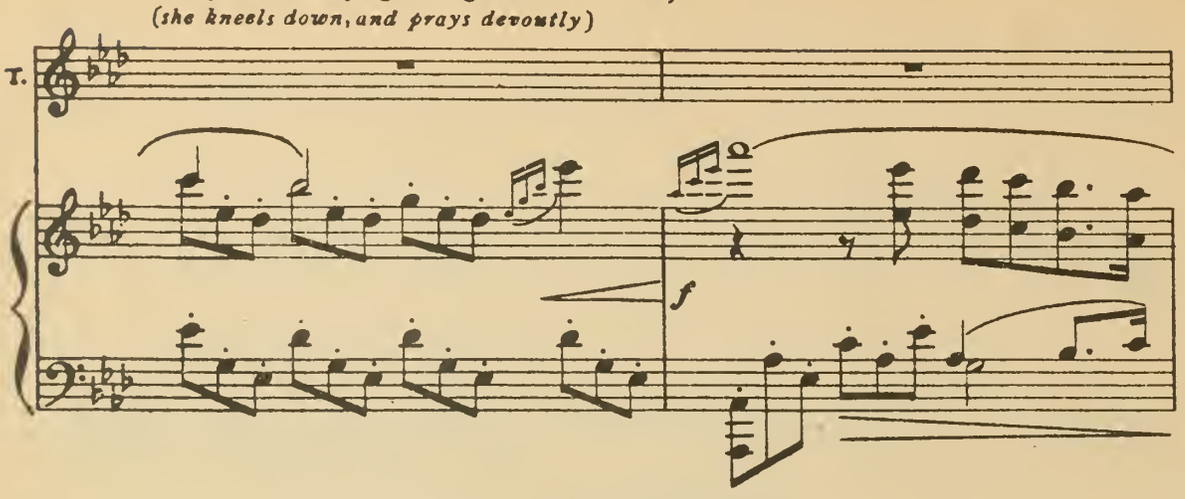



TOSCA
Perchè chiuso?
Why lock the door?
(con simulata indifferenza)
(feigning indifference)
CAV.
Lo vuole il Sa - gre - sta - no...
By the Sa - cri - stan's or - der...
T.
A chi par - la - vi?
To whom wert speaking?
Al - tre pa - ro - le bi - sbi -
To someone else, I heard thee
CAV.
A te!
To thee!

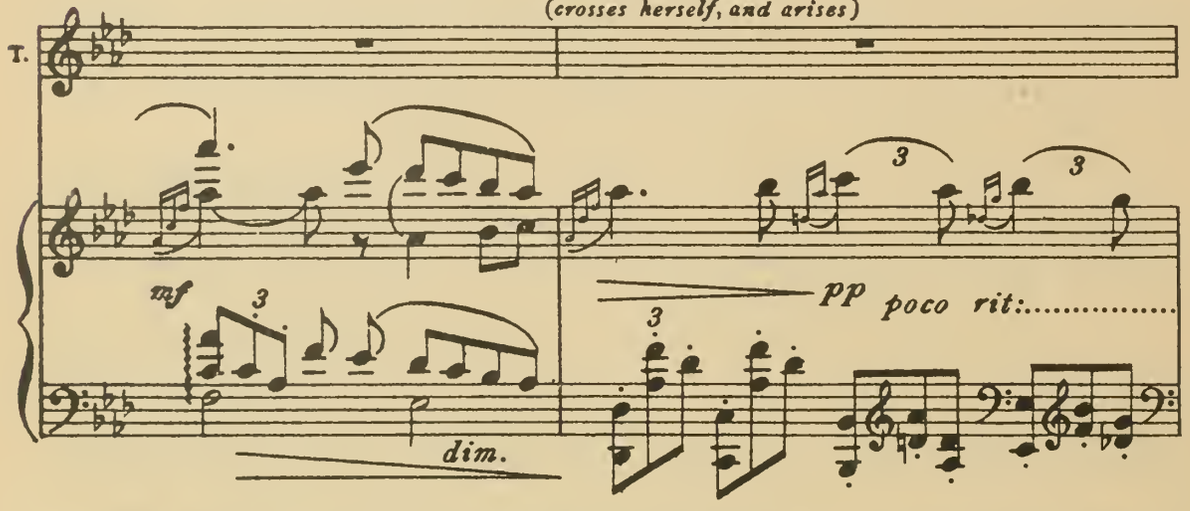

T.
- glia - vi. O - v'è?...
whisp'-ring. Where is she?
Co - lei!... Quel - la
Why she!.. Your fair
CAV.
Chi?
Who?
T.
don-na!.. Ho u-di-to i le - sti pas - si e un fruscio di ve - sti...
la - dy!.. Her foot-steps and the swish of her skirts I heard quite plain-ly...
p
T.
Lo ne - - ghi?
Was 't not so?
(con passione)
(passionately)
CAVAR.
So - gni!
Fan - cies!
Lo ne - go e
'Twas not, be -
p cres.
f


(con dolce rimprovero)
(gently reproving him)
rit.
T.
Oh! in_nan_zi la Ma - donna.
Oh! be_fore the good Ma - don_na.
(tenta di baciare Tosca)
(trying to embrace her)
CAV.
t'a - mo!
- lov - ed!
26
a tempo
dolcissimo
p col canto
ppp
(s'avvicina lentamente alla statua
(she reverently adorns the Virgin's
T.
No, Mario mio, la - sciapria che la
No, Mario mine, let me pray to her
della Madonna e dispone con arte intorno ad essa i fiori che ha portato con sè)
statue with the flowers she has brought with her)
T.
pre - ghi, che l'in - fio - ri...
first, and make my off' - ring...

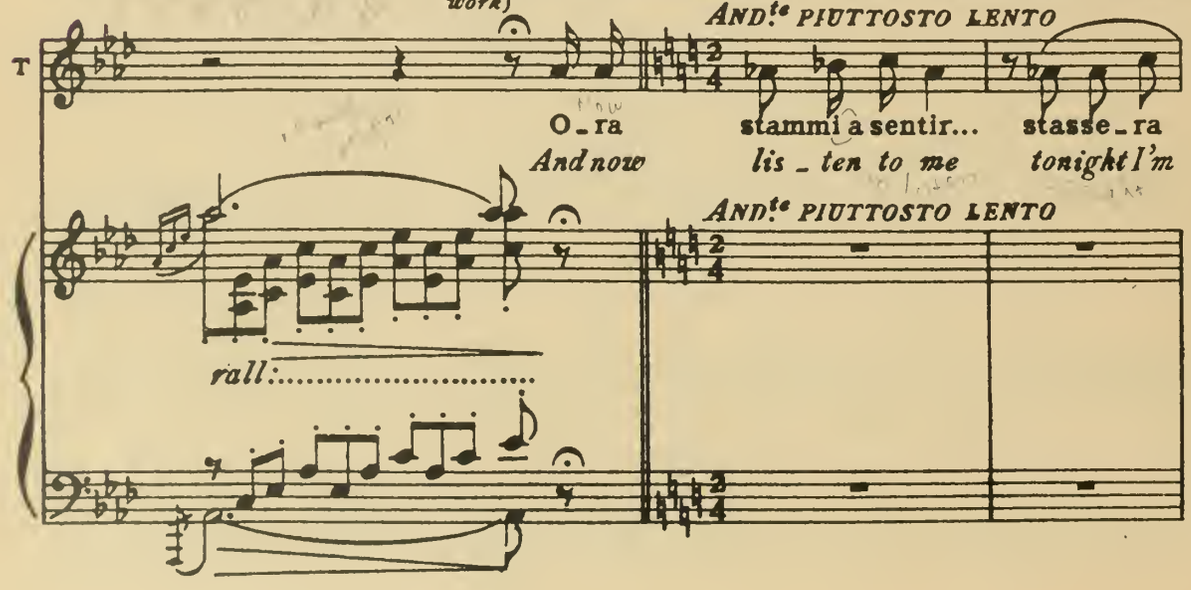
(s'inginocchia e prega con grande devozione)
*(she kneels down, and prays devoutly)*

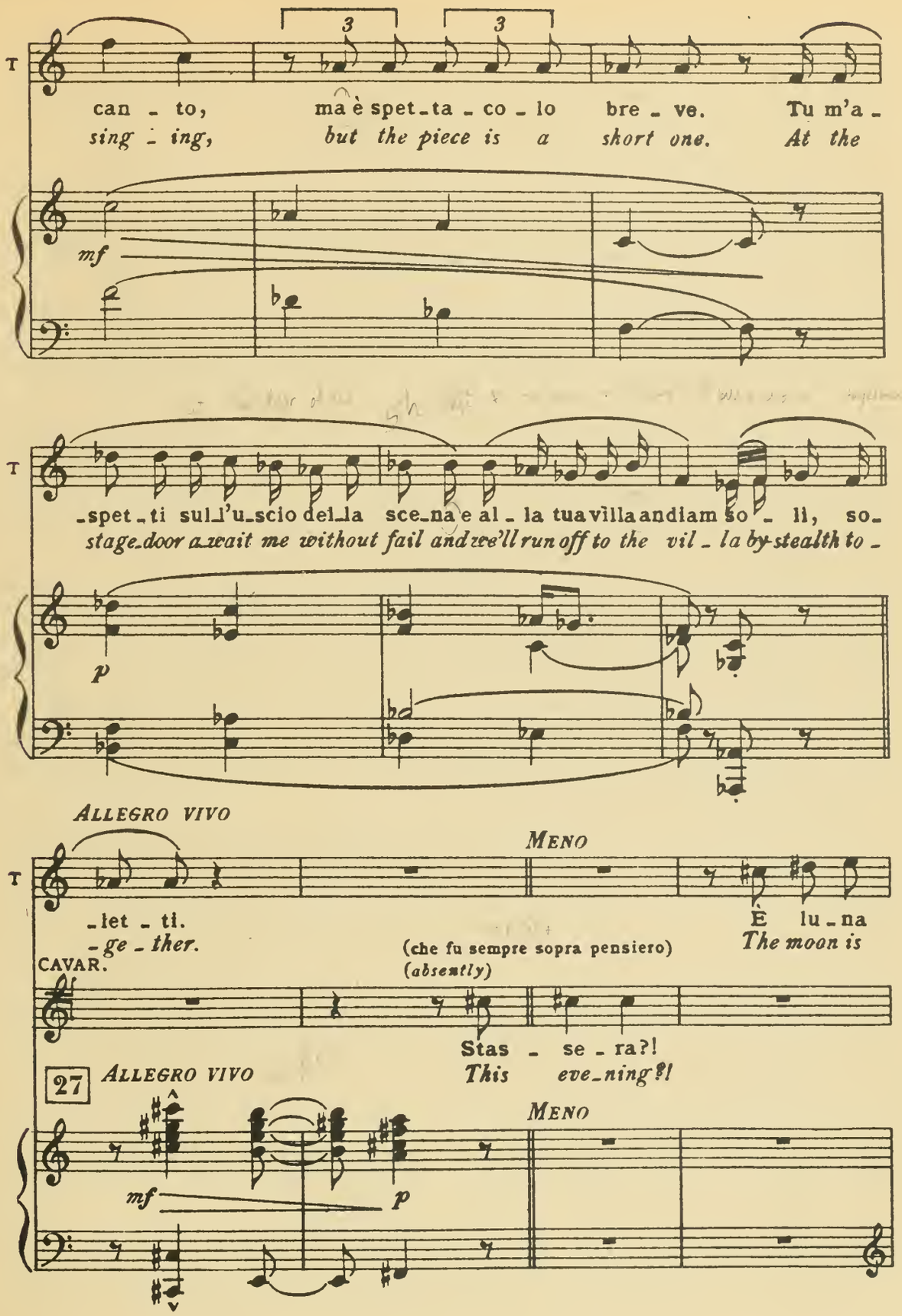


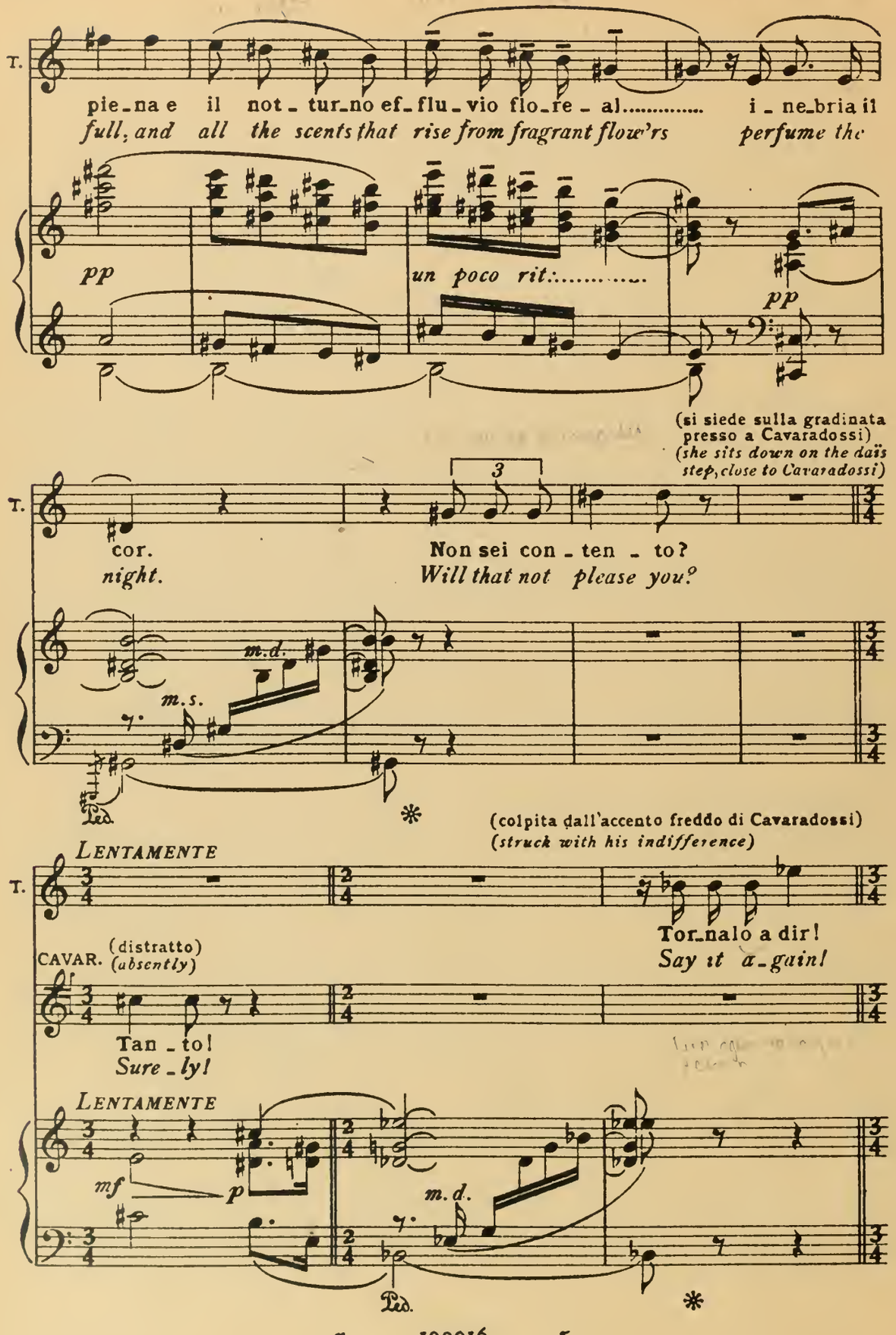

(segnandosi, si alza)
*(crosses herself, and arises)*

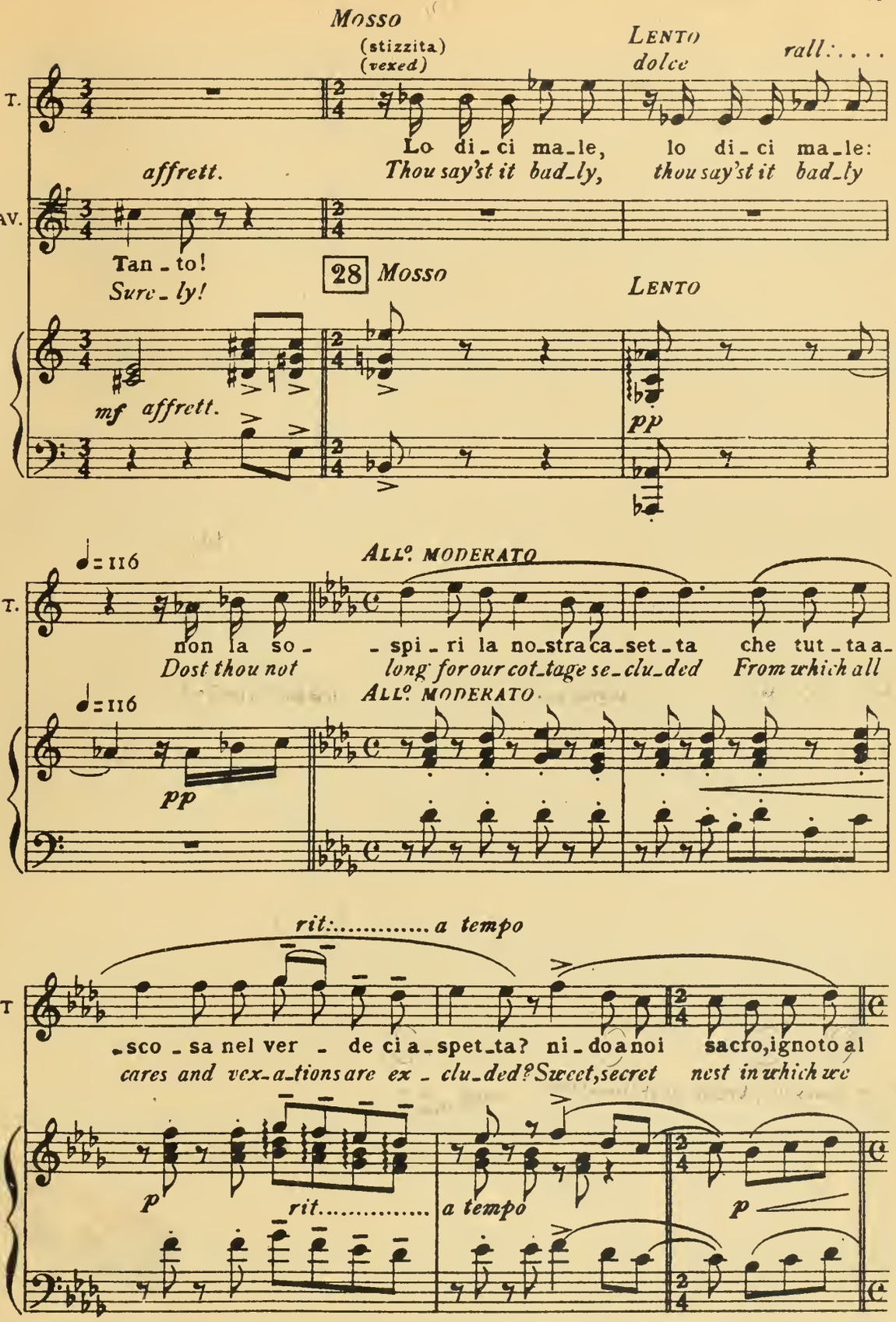


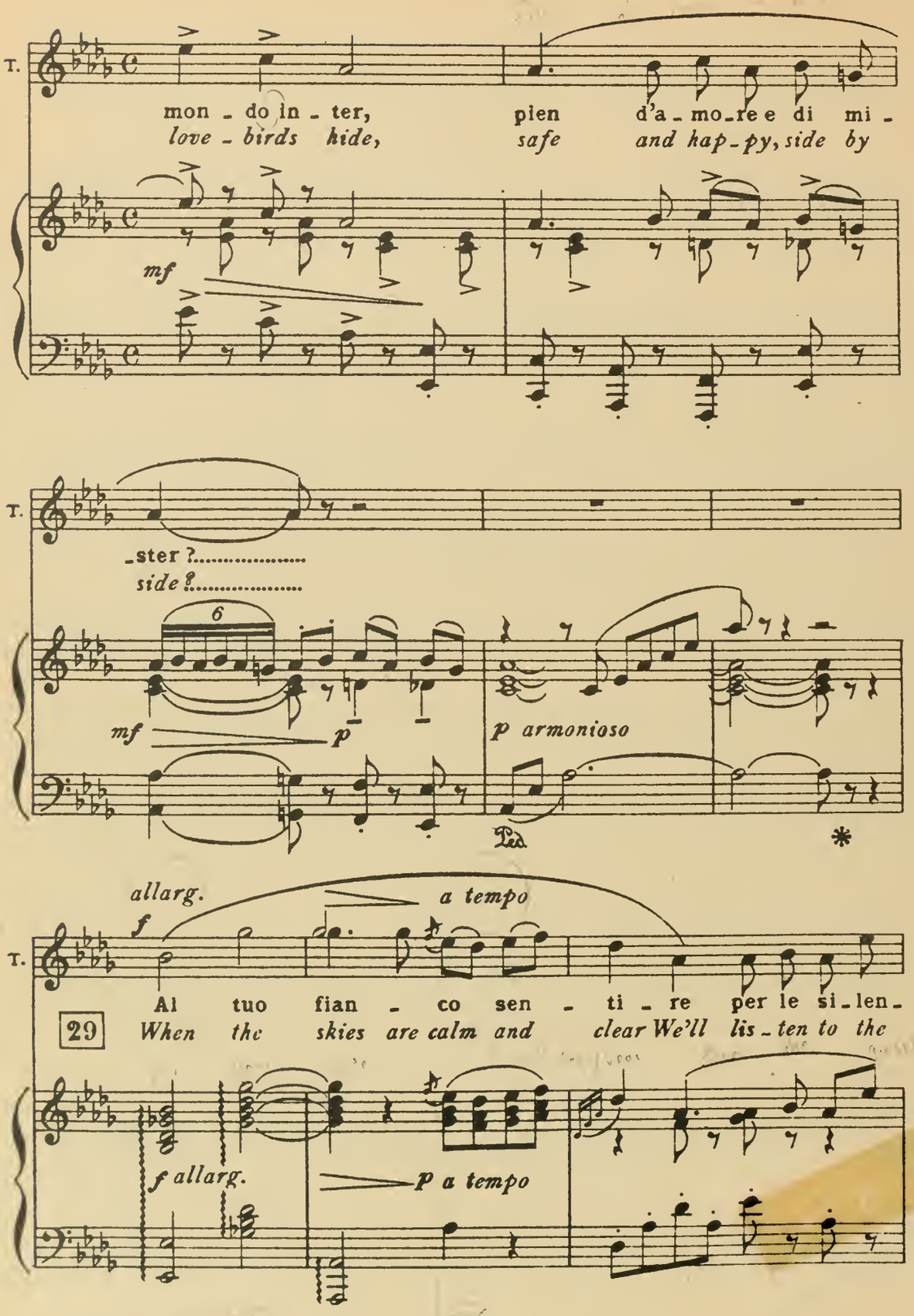

(a Cavaradossi, che intanto si è avviato per riprendere il lavoro)
*(to Cavaradossi, who, meanwhile, has made preparations to resume work)*

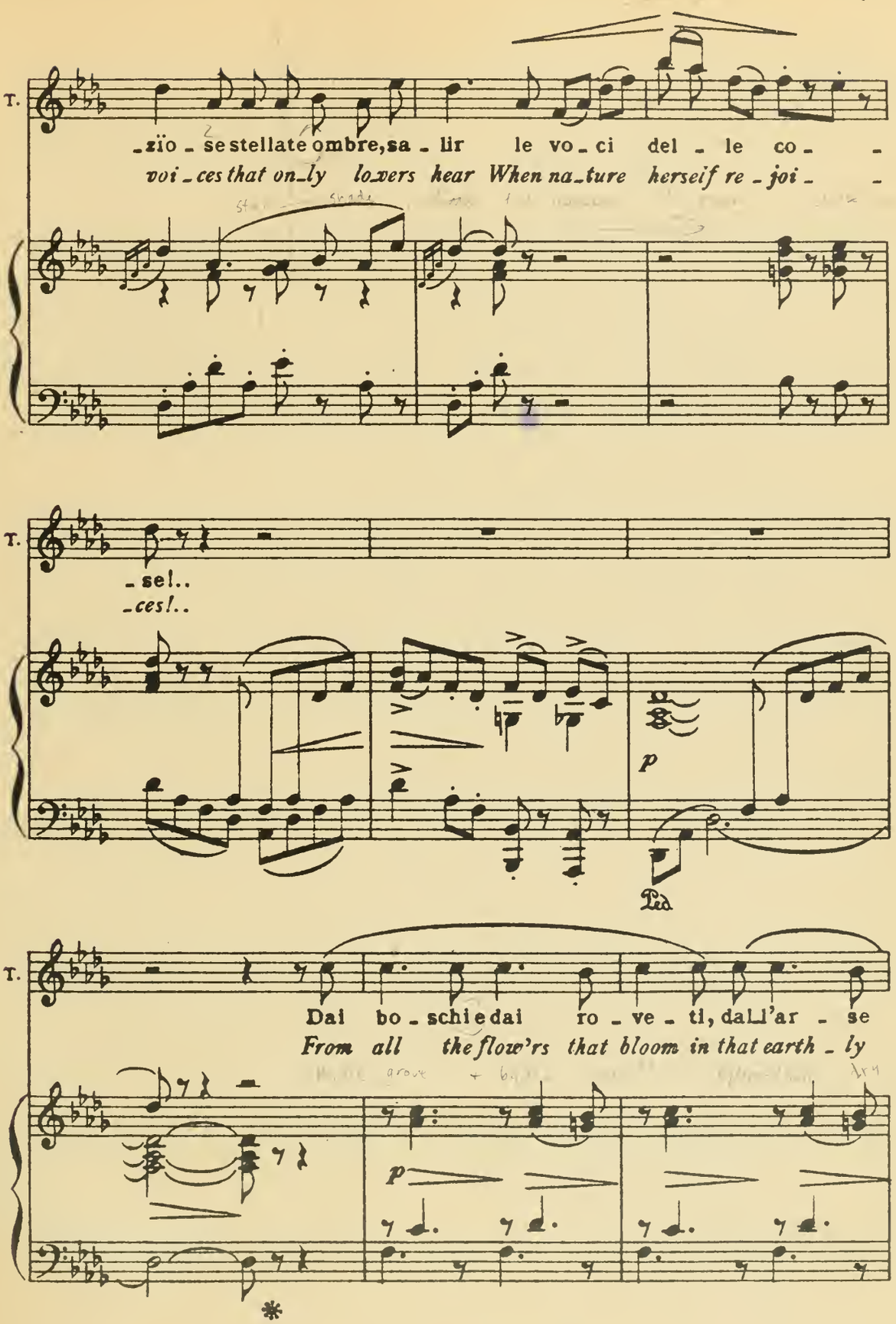


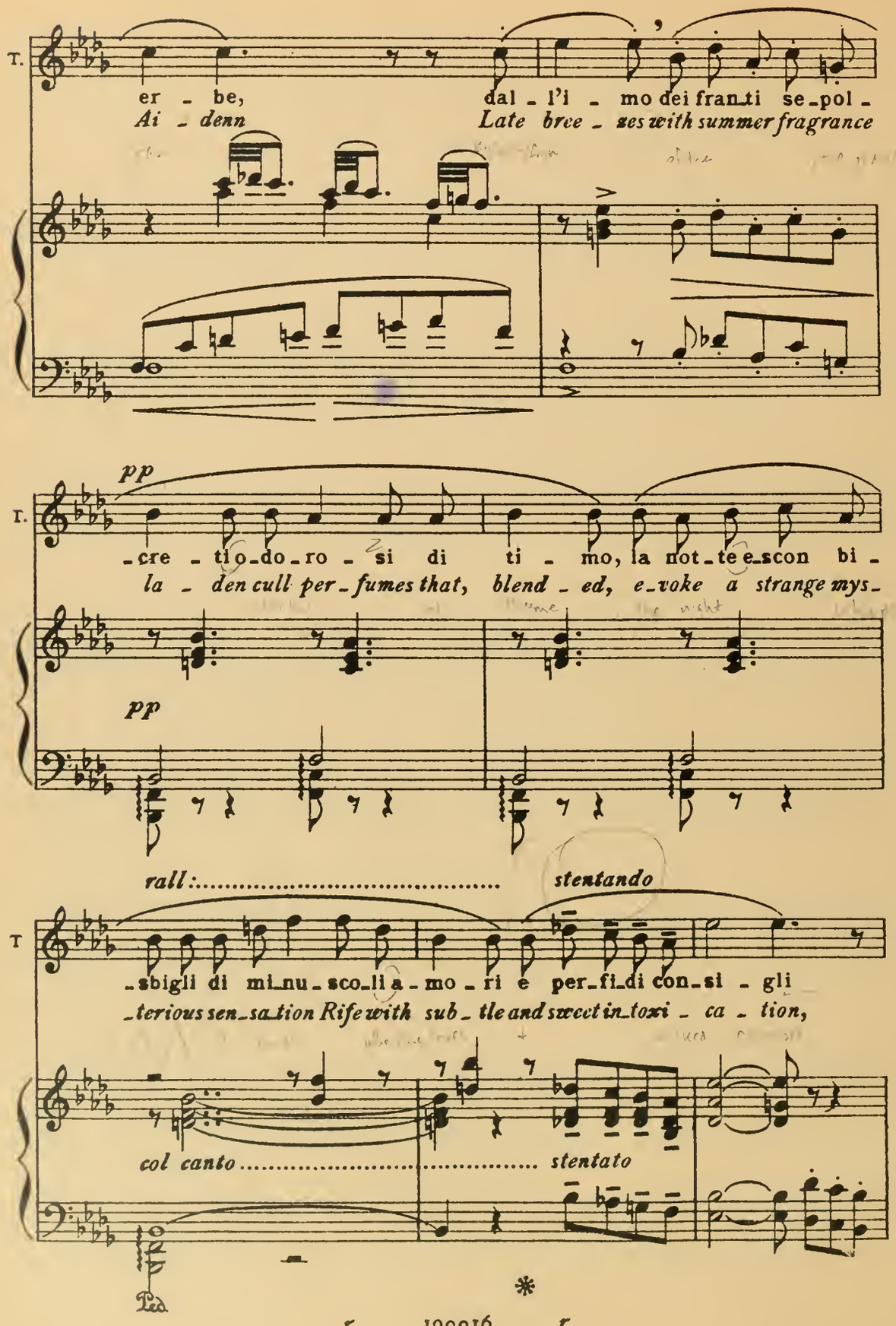

T
3
3
can - to, ma è spet-ta - co - lo bre - ve. Tu m'a -
sing - ing, but the piece is a short one. At the
mf
T
-spet-ti sul-l'u-scio del-la sce-na e al - la tua villa andiam so - lì, so-
stage-door a-wait me without fail and we'll run off to the vil - la by stealth to -
p
ALLEGRO VIVO
MENO
T
-let - ti.
-ge - ther.
(che fu sempre sopra pensiero)
(absently)
È lu - na
The moon is
CAVAR.
Stas - se - ra?!
This eve-ning?!
27
ALLEGRO VIVO
MENO
mf
p

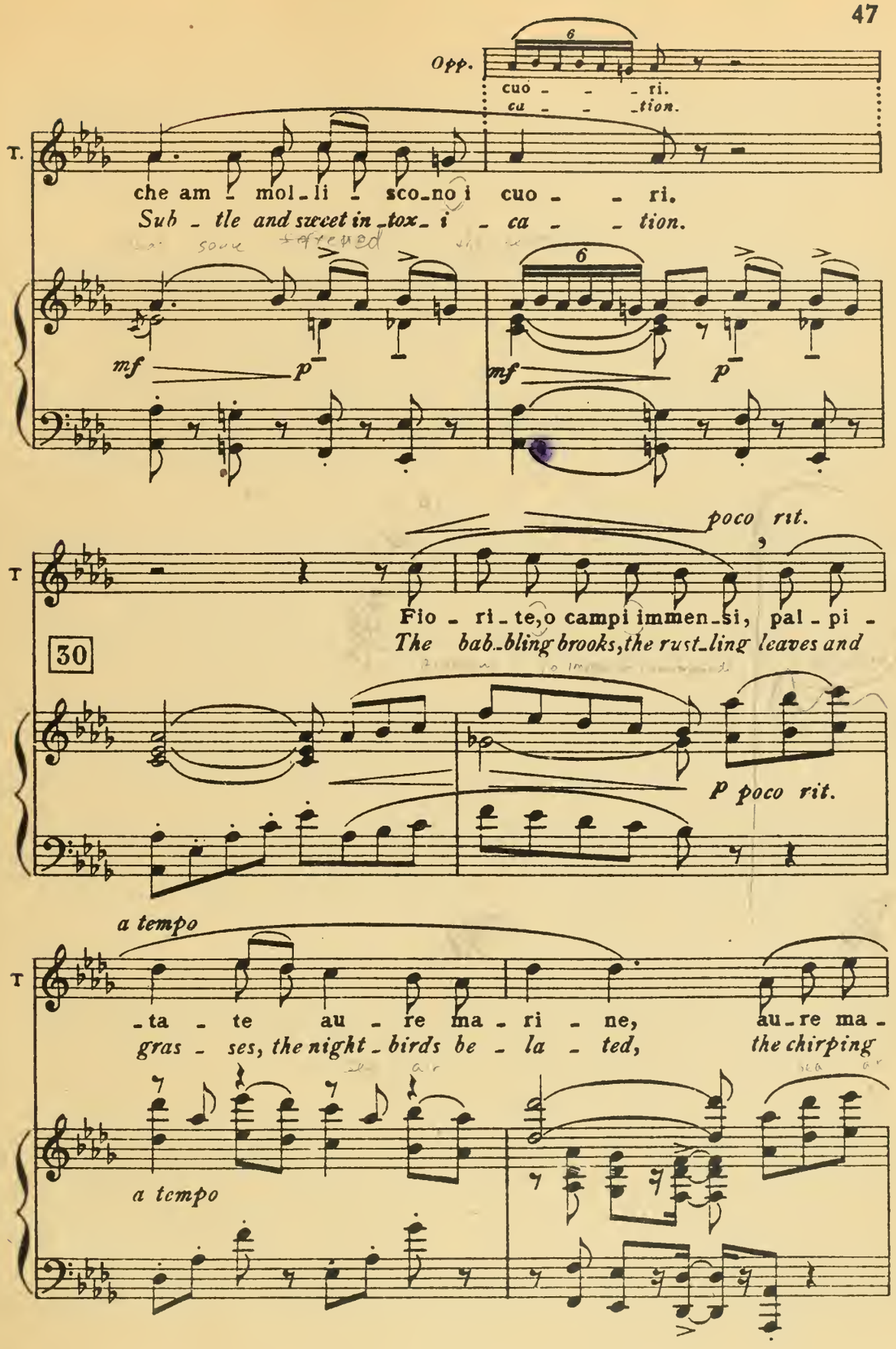

T.
pie_na e il not_tur_no ef_flu_vio flo_re_al..... i_ne_bria il
full, and all the scents that rise from fragrant flow'rs perfume the
pp
un poco rit:.....
pp
(si siede sulla gradinata presso a Cavaradossi)
(she sits down on the daïs step, close to Cavaradossi)
T.
3
cor.
night.
Non sei con_ten_to?
Will that not please you?
m.d.
m.s.
Ped.
*
(colpita dall'accento freddo di Cavaradossi)
(struck with his indifference)
LENTAMENTE
T.
Tor_nalo a dir!
Say it a_gain!
CAVAR. (distratto) (absently)
Tan_to!
Sure_ly!
LENTAMENTE
mf
p
m.d.
Ped.
*

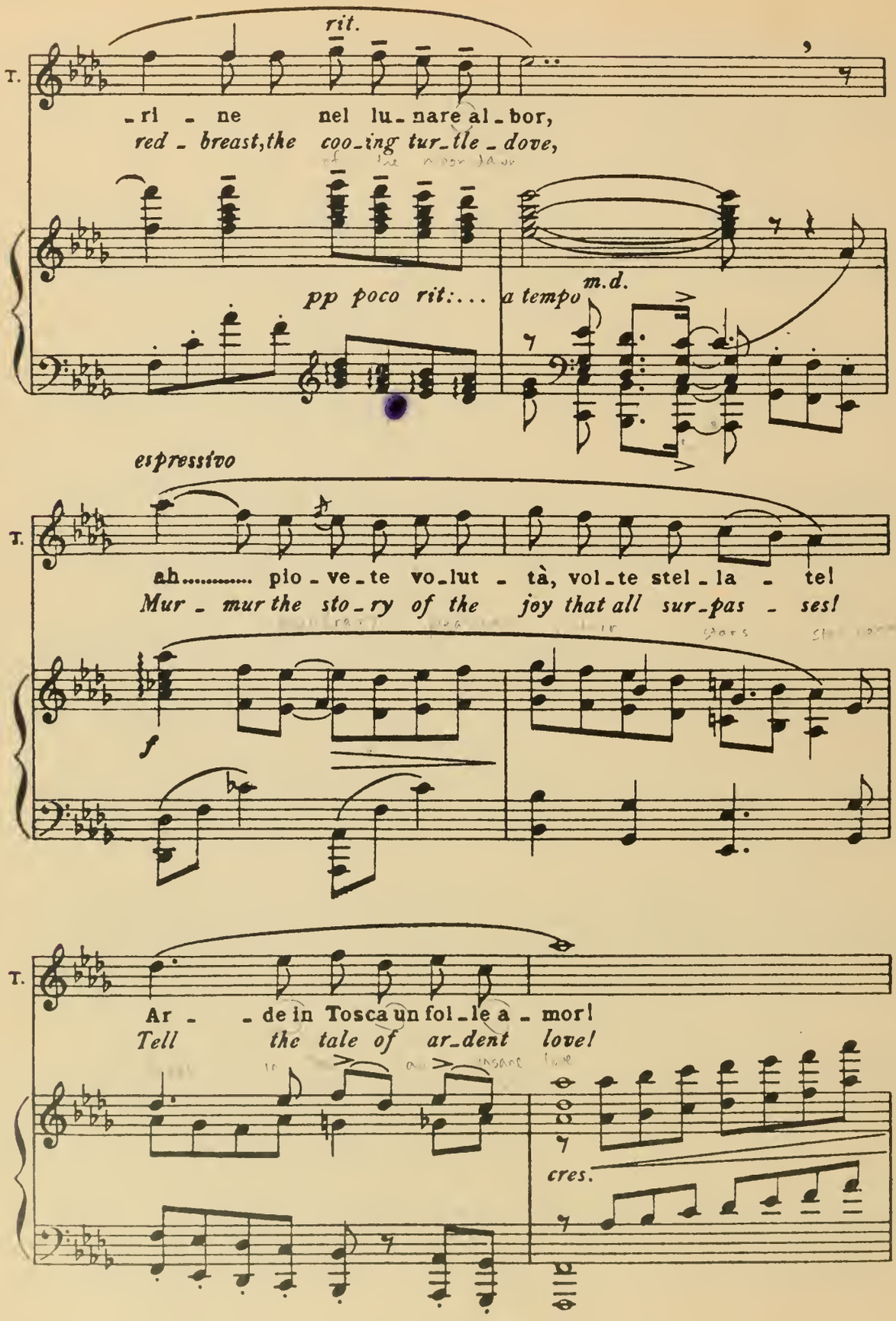

Mosso
(stizzita)
(vexed)
Lento
dolce
rall:....
T.
Lo di_ci ma_le, lo di_ci ma_le:
Thou say'st it bad_ly, thou say'st it bad_ly
affrett.
CAV.
Tan_to!
Sure_ly!
28 Mosso
Lento
mf affrett.
pp
♩=116
All.o moderato
non la so_ _spi_ri la no_stra ca_set_ta che tut_ta a_
Dost thou not long for our cot_tage se_clu_ded From which all
pp
rit:..... a tempo
_sco_sa nel ver_de ci a_spet_ta? ni_do a noi sacro, ignoto al
cares and vex_a_tions are ex_clu_ded? Sweet, secret nest in which we
p
rit.....
a tempo
p

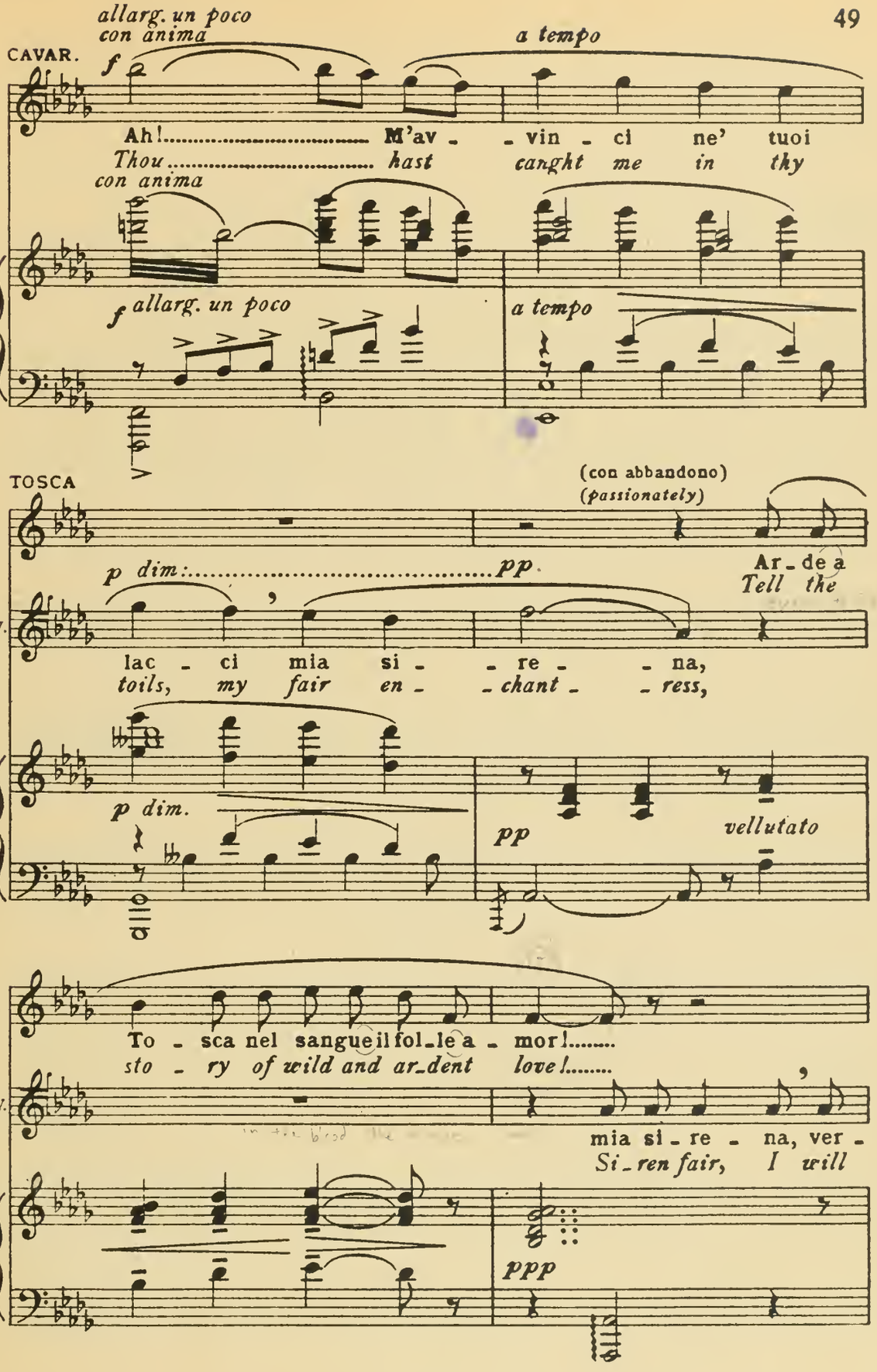

T.
mon - do in - ter,
love - birds hide,
pien d'a - mo - re e di mi -
safe and hap - py, side by
mf
T.
- ster ?.....
side ?.....
6
mf
p
p armonioso
Ped.
*
allarg.
a tempo
f
T.
Al tuo fian - co sen - ti - re per le si - len -
29
When the skies are calm and clear We'll lis - ten to the
f allarg.
p a tempo


T.
-zïo - se stellate ombre, sa - lir le vo - ci del - le co - -
voi - ces that on - ly lo - vers hear When na - ture herself re - joi - -
T.
- se!..
- ces!..
p
Ped.
T.
Dai bo - schi e dai ro - ve - ti, dall'ar - se
From all the flow'rs that bloom in that earth - ly
p
*

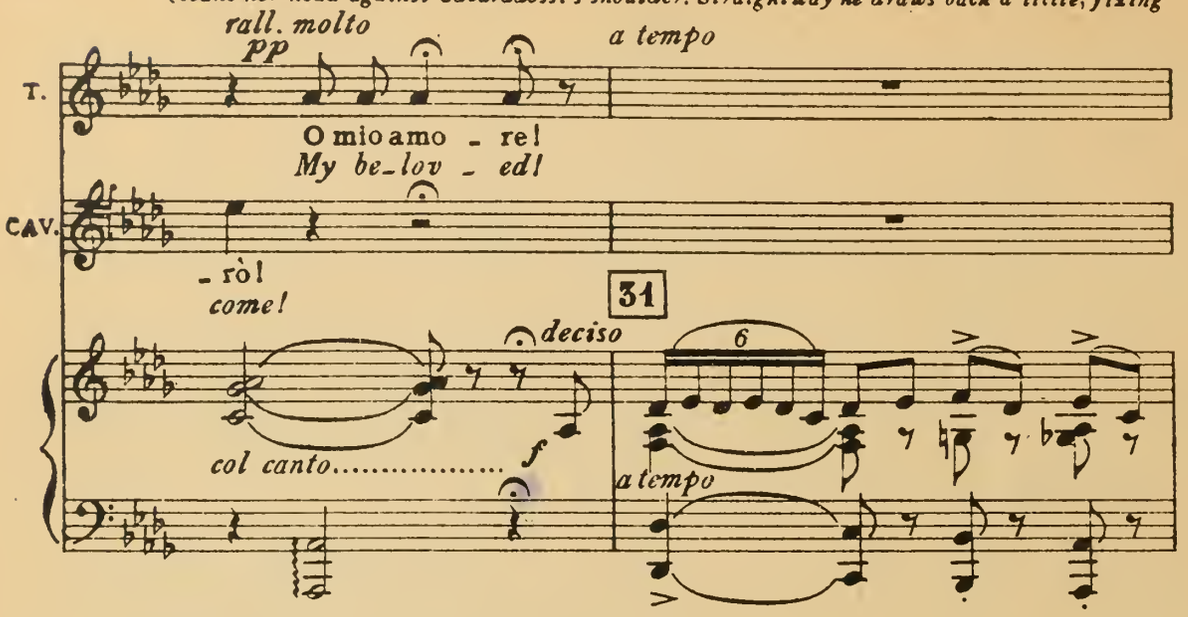

T.
er - be, dal - l'i - mo dei fran_ti se_pol -
Ai - denn Late bree - zes with summer fragrance
pp
T.
-cre - ti o_do_ro - si di ti - mo, la not_te e_scon bi -
la - den cull per_fumes that, blend - ed, e_voke a strange mys_
pp
rall:..... stentando
T
-sbigli di mi_nu_sco_li a_mo - ri e per_fi_di con_si - gli
_terious sen_sa_tion Rife with sub_tle and sweet in_toxi - ca - tion,
col canto ..... stentato
Ped.
*


Opp.
cuo - - - ri.
ca - - - tion.
T.
che am - mol - li - sco - no i cuo - - ri.
Sub - tle and sweet in - tox - i - ca - - tion.
mf p mf p
poco rit.
T
Flo - ri - te, o campi immen - si, pal - pi -
The bab - bling brooks, the rust - ling leaves and
30
p poco rit.
a tempo
T
- ta - te au - re ma - ri - ne, au - re ma -
gras - ses, the night - birds be - la - ted, the chirping
a tempo

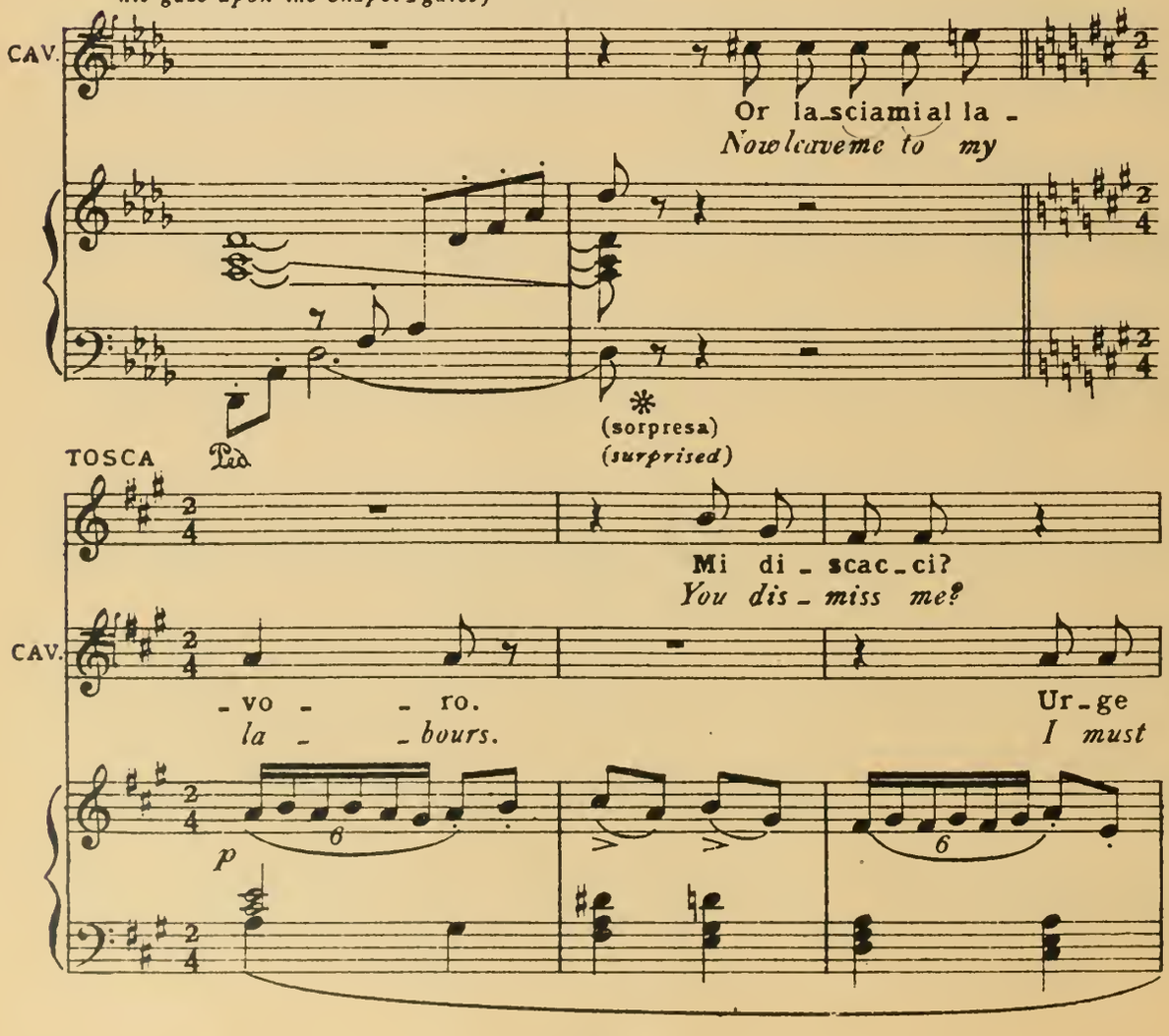

rit.
T.
-ri - ne nel lu-nare al-bor,
red-breast, the coo-ing tur-tle-dove,
pp poco rit:...
a tempo
m.d.
espressivo
T.
ah..... pio-ve-te vo-lut - tà, vol-te stel-la - te!
Mur-mur the sto-ry of the joy that all sur-pas - ses!
f
T.
Ar - - de in Tosca un fol-le a-mor!
Tell the tale of ar-dent love!
cres.

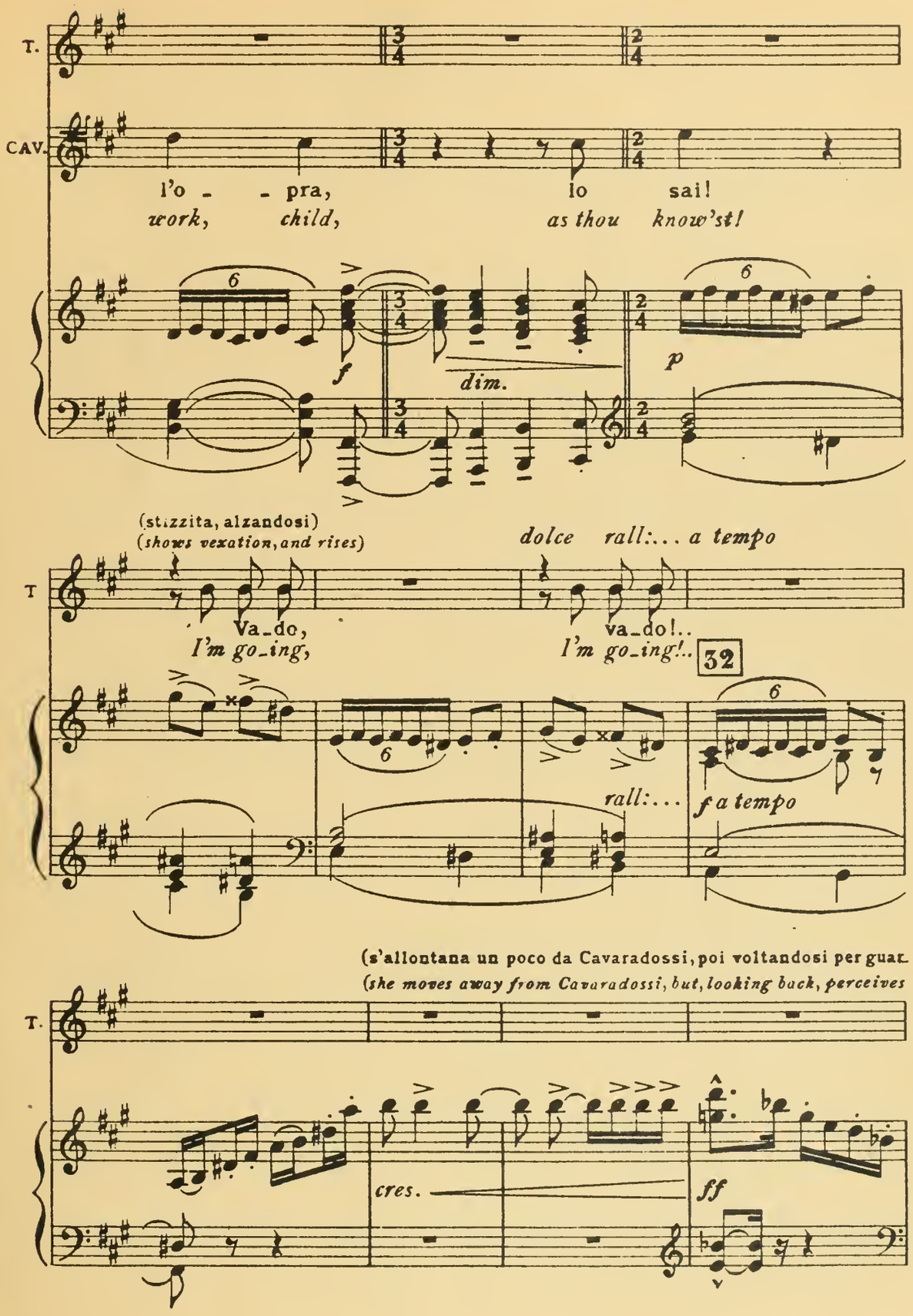

allarg. un poco
con anima
a tempo
CAVAR.
f
Ah!..... M'av - - vin - ci ne' tuoi
Thou..... hast canght me in thy
con anima
f allarg. un poco
a tempo
TOSCA
(con abbandono)
(passionately)
p dim:..... pp
Ar - de a
Tell the
CAV.
lac - ci mia si - - re - - na,
toils, my fair en - - chant - - ress,
p dim.
pp
vellutato
T.
To - sca nel sangue il fol - le a - mor!.....
sto - ry of wild and ar - dent love!.....
CAV.
mia si - re - na, ver -
Si - ren fair, I will
ppp

(reclinando la testa sulla spalla di Cavaradossi, che quasi subito si allontana un poco
*(leans her head against Cavaradossi's shoulder. Straightway he draws back a little, fixing*

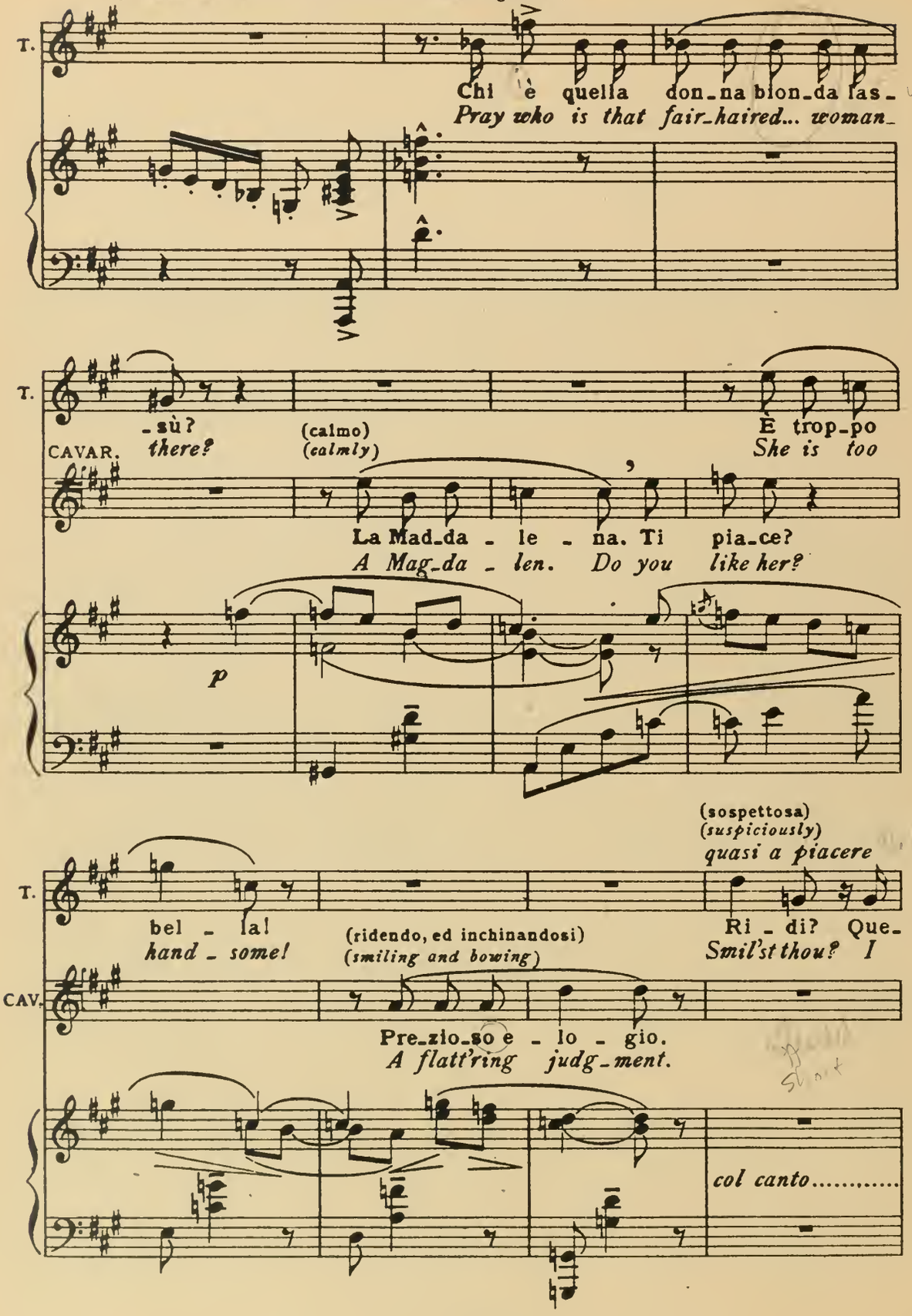


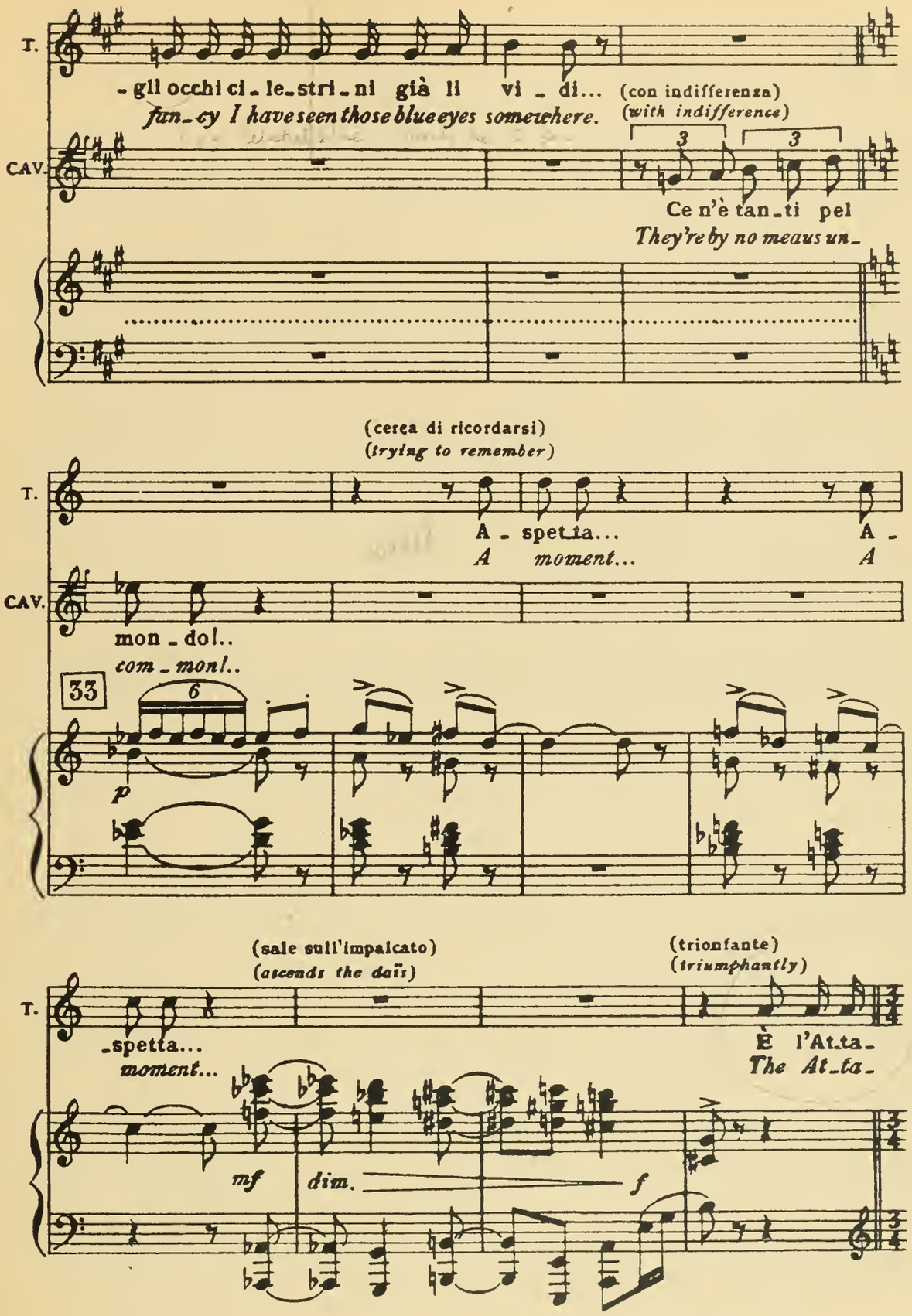

guardando verso la parte donde uscì Angelotti)
*his gaze upon the Chapel-gates)*

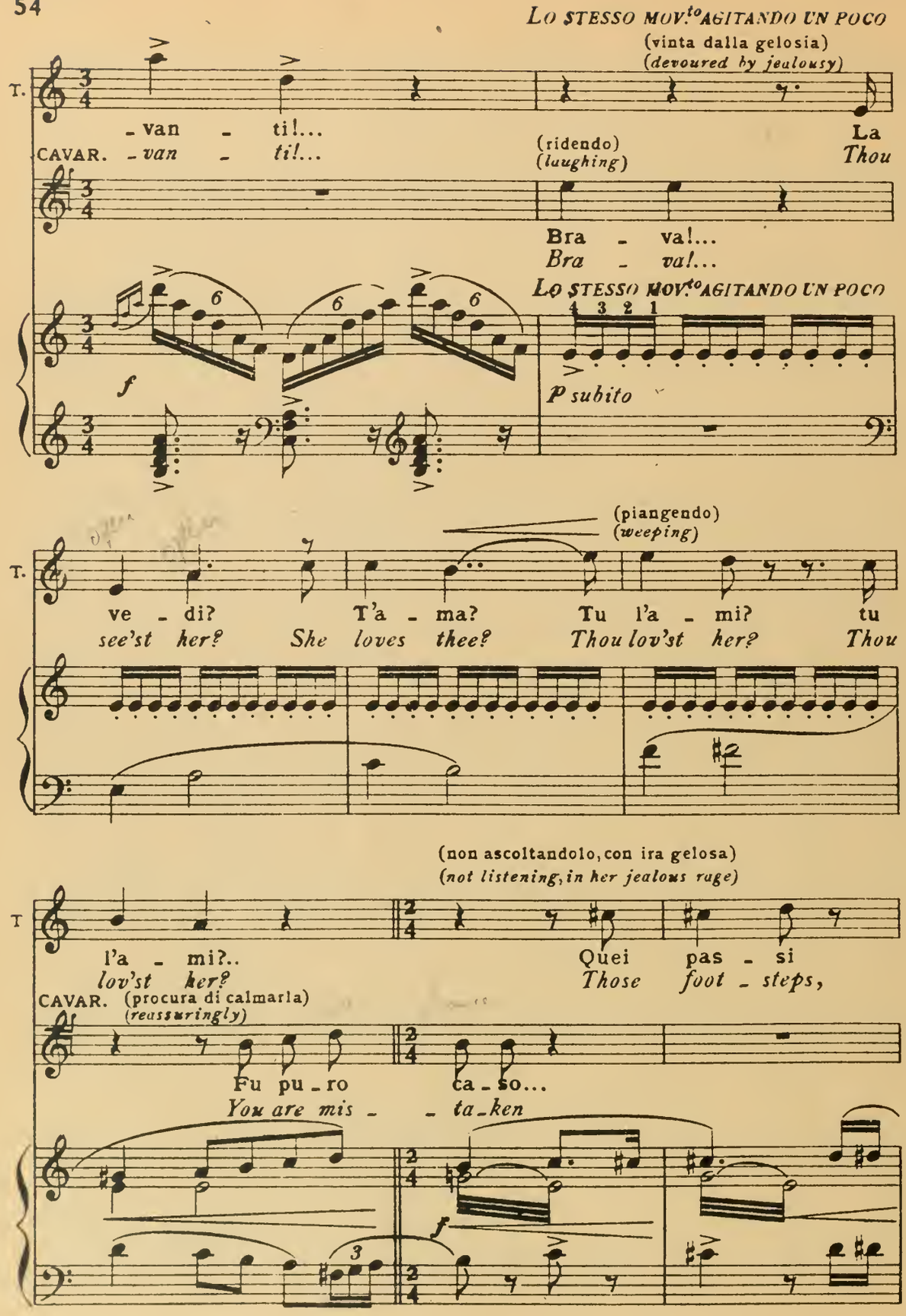


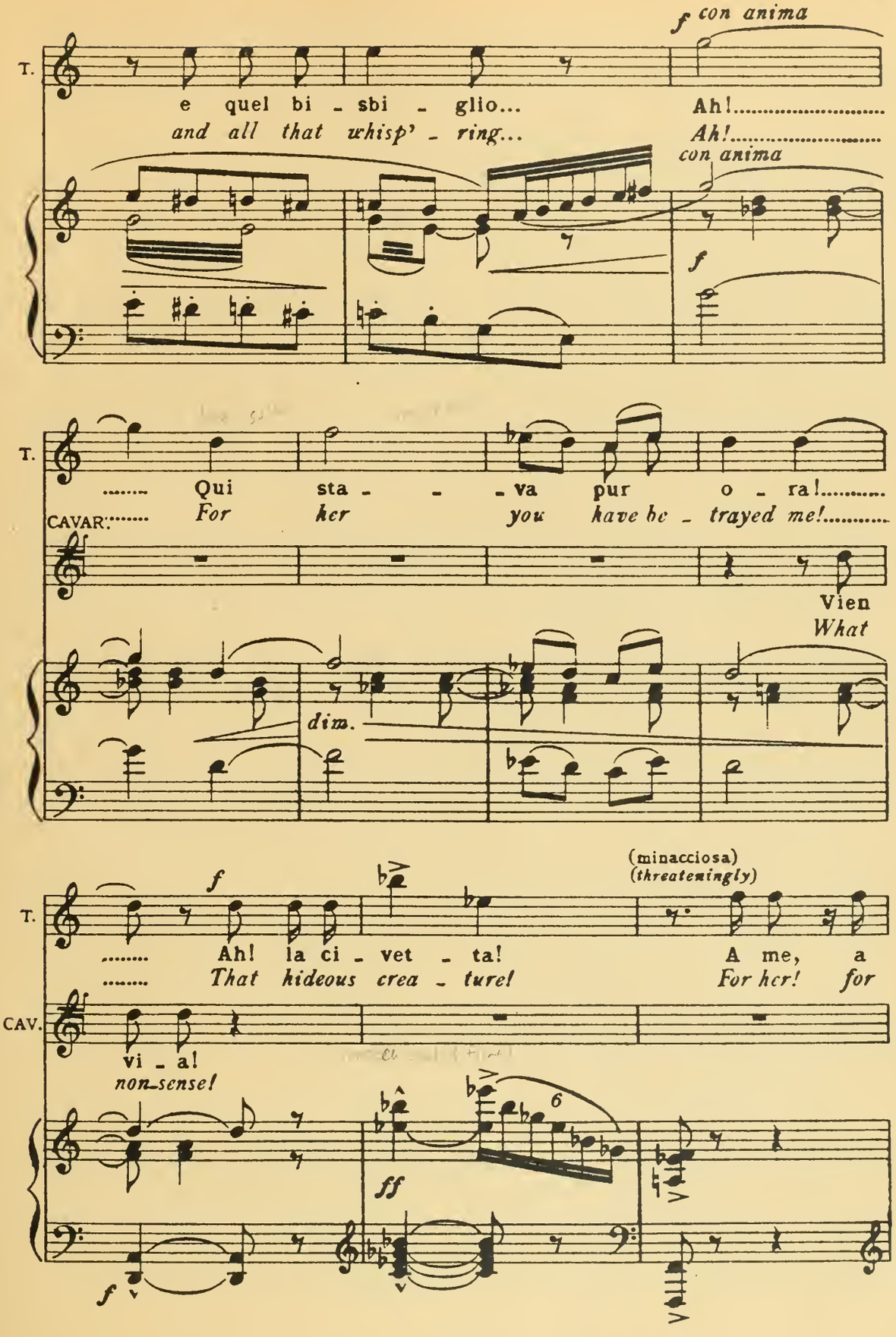

T.
CAV.
l'o - - pra,
work, child,
lo sai!
as thou know'st!
f
dim.
p
(stizzita, alzandosi)
(shows vexation, and rises)
dolce rall:... a tempo
T
Va_do,
I'm go_ing,
va_do!..
I'm go_ing!..
32
rall:...
f a tempo
(s'allontana un poco da Cavaradossi, poi voltandosi per guar
(she moves away from Cavaradossi, but, looking back, perceives
T.
cres.
ff

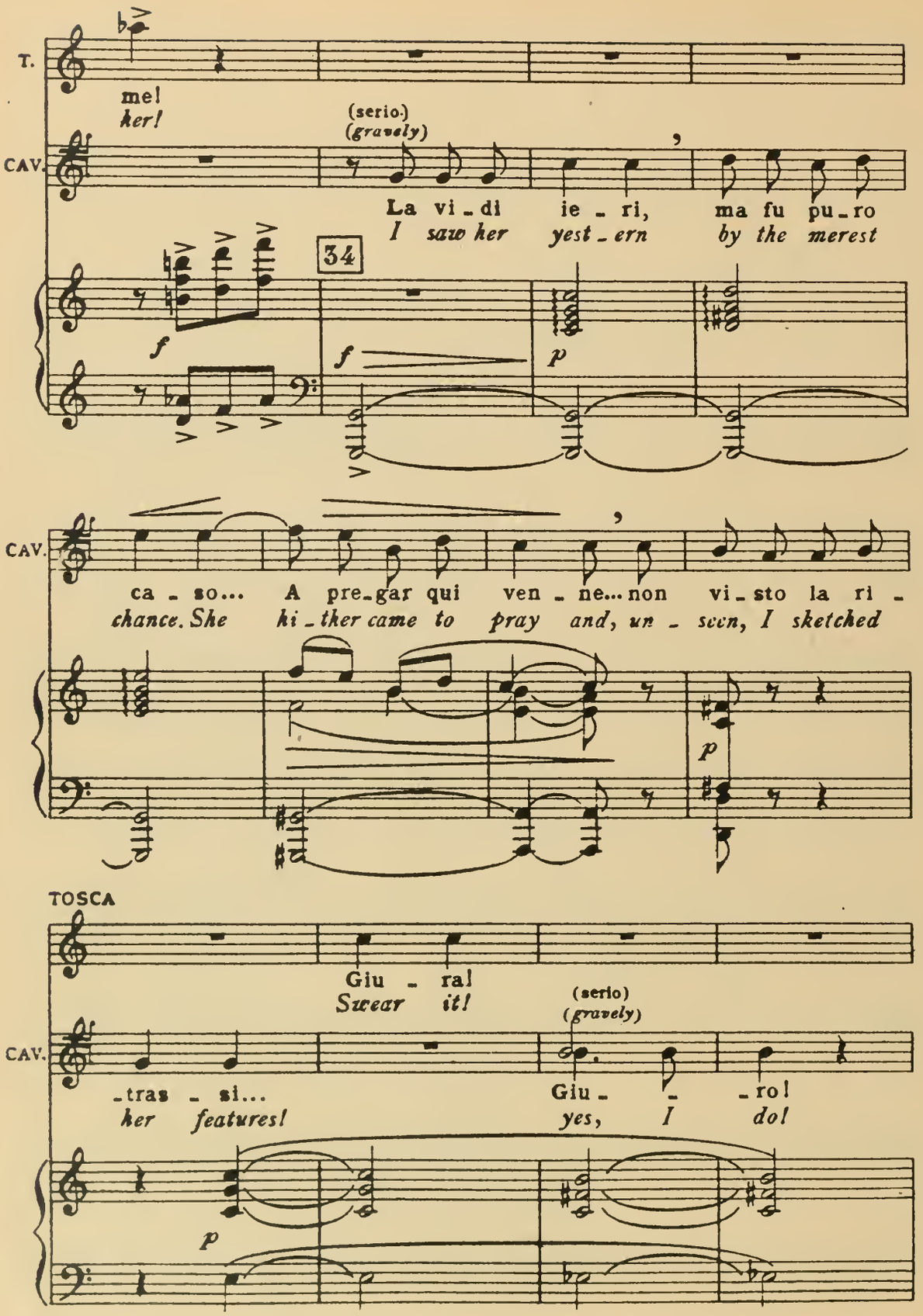
darlo, vede il quadro, ed agitatissima ritorna presso Cavaradossi)
*the picture, and returns to Cavaradossi much agitated)*

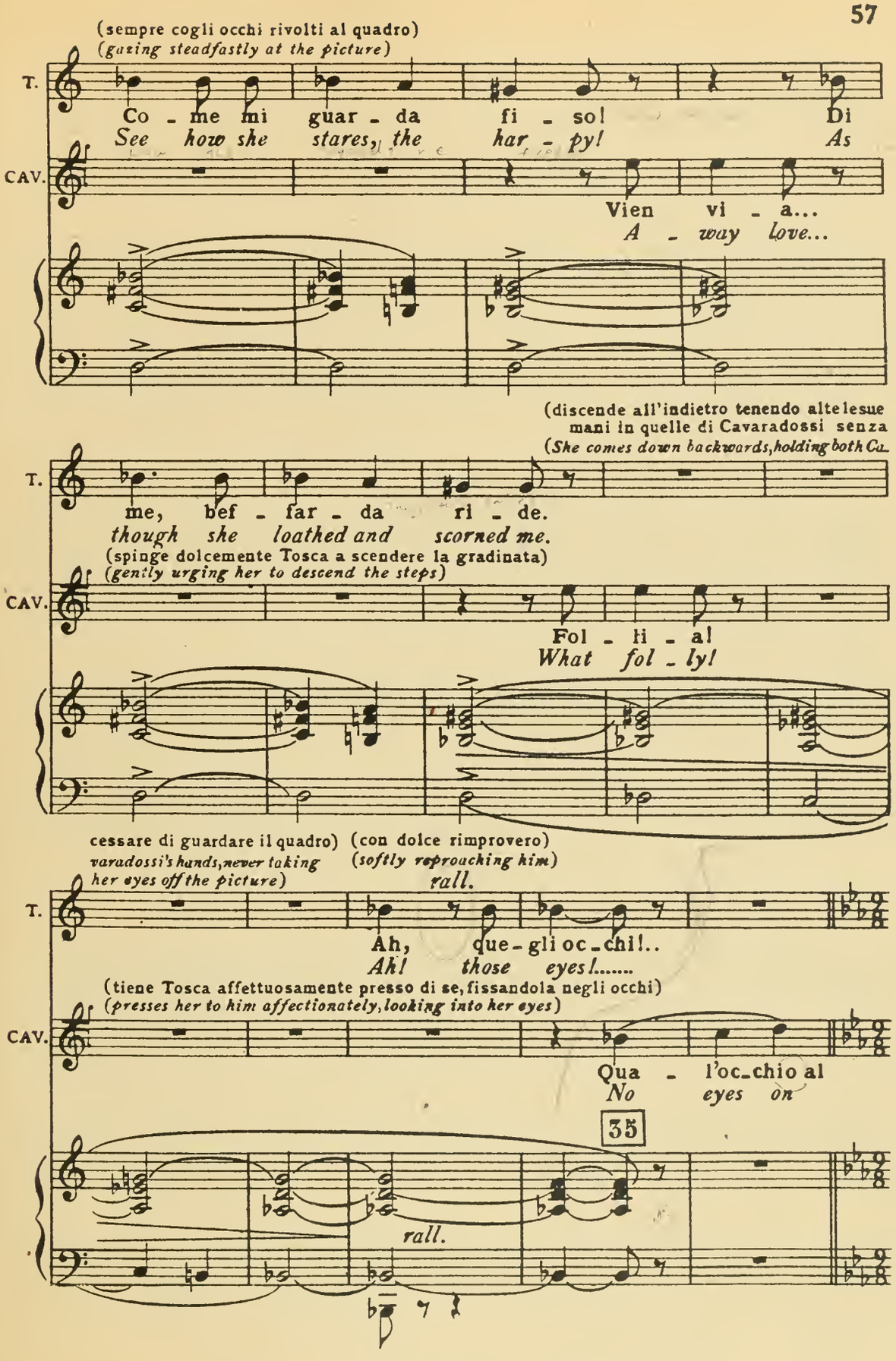


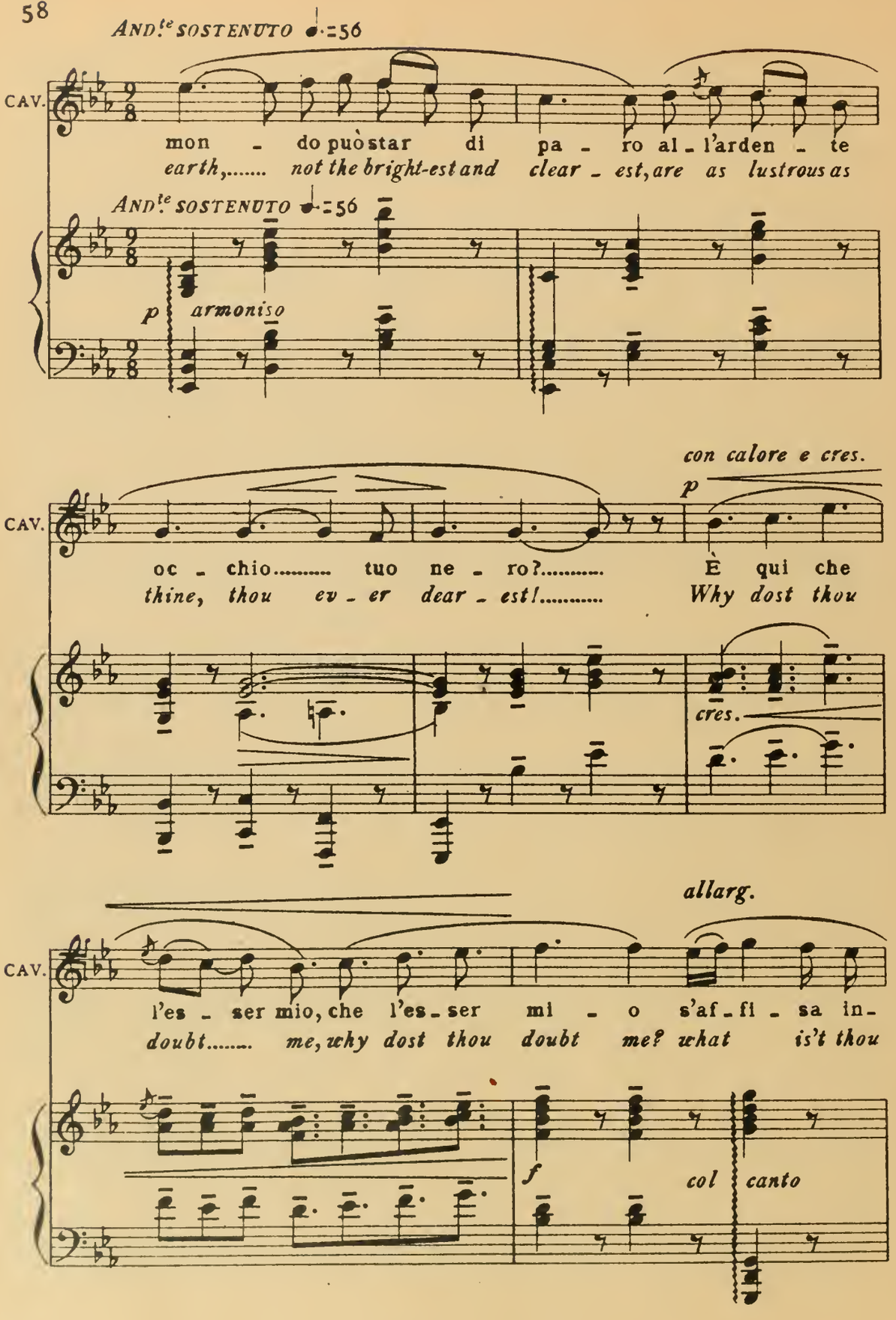

T.
-gli occhi ci-le-stri-ni già li vi-di...
fun-cy I have seen those blue eyes somewhere.
(con indifferenza)
(with indifference)
3
3
CAV.
Ce n'è tan-ti pel
They're by no means un-
(cerca di ricordarsi)
(trying to remember)
T.
A-spet-ta...
A moment...
A-
CAV.
mon-do!..
com-mon!..
33
6
p
(sale sull'impalcato)
(ascends the daïs)
(trionfante)
(triumphantly)
T.
-spetta...
moment...
È l'At-ta-
The At-ta-
mf
dim.
f


LO STESSO MOV.to AGITANDO UN POCO
(vinta dalla gelosia)
(devoured by jealousy)
T.
-van - ti!...
CAVAR. -van - ti!...
(ridendo)
(laughing)
La
Thou
Bra - va!...
Bra - va!...
LO STESSO MOV.to AGITANDO UN POCO
4 3 2 1
f
P subito
(piangendo)
(weeping)
T.
ve - di?
see'st her?
T'a - ma?
She loves thee?
Tu l'a - mi?
Thou lov'st her?
tu
Thou
(non ascoltandolo, con ira gelosa)
(not listening, in her jealous rage)
T
l'a - mi?..
lov'st her?
Quei pas - si
Those foot - steps,
CAVAR. (procura di calmarla)
(reassuringly)
Fu pu - ro ca - so...
You are mis - - ta - ken
f

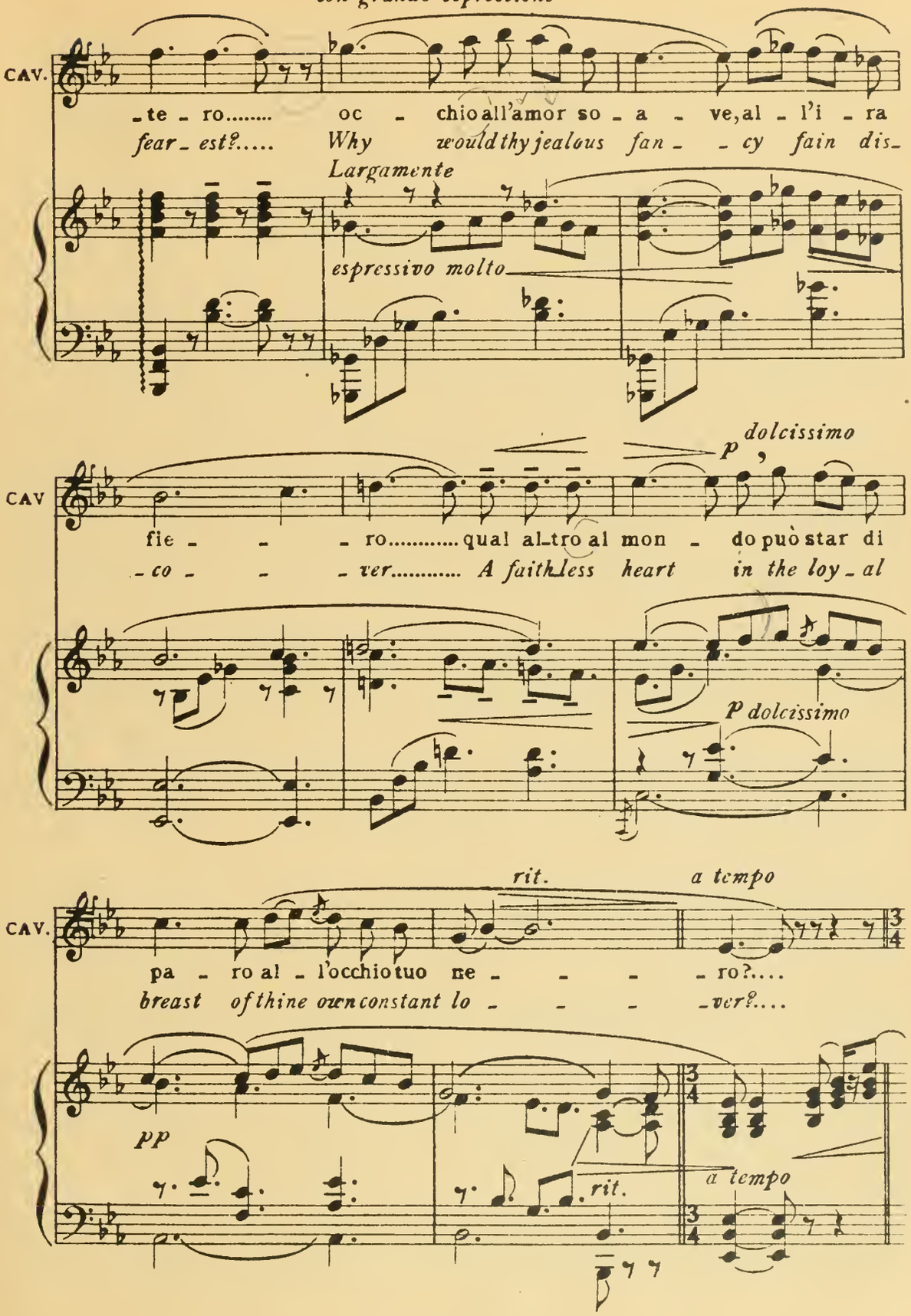

f con anima
T.
e quel bi - sbi - glio...
and all that whisp' - ring...
Ah!.....
Ah!.....
con anima
f
T.
..... Qui sta - - - va pur o - ra!.....
CAVAR. ..... For her you have be - trayed me!.....
Vien
What
dim.
(minacciosa)
(threateningly)
f
T.
..... Ah! la ci - vet - ta!
..... That hideous crea - ture!
A me, a
For her! for
CAV.
vi - a!
non-sense!
ff
6
f


T.
me!
her!
(serio.)
(gravely)
CAV.
La vi - di ie - ri, ma fu pu - ro
I saw her yest - ern by the merest
34
f
f
p
CAV.
ca - so... A pre - gar qui ven - ne... non vi - sto la ri -
chance. She hi - ther came to pray and, un - seen, I sketched
p
TOSCA
Giu - ra!
Swear it!
(serio)
(gravely)
CAV.
- tras - si...
her features!
Giu - - - ro!
yes, I do!
p


(sempre cogli occhi rivolti al quadro)
(gazing steadfastly at the picture)
T.
Co - me mi guar - da fi - so! Di
See how she stares, the har - py! As
CAV.
Vien vi - a...
A - way love...
(discende all'indietro tenendo alte le sue mani in quelle di Cavaradossi senza
(She comes down backwards, holding both Ca
T.
me, bef - far - da ri - de.
though she loathed and scorned me.
(spinge dolcemente Tosca a scendere la gradinata)
(gently urging her to descend the steps)
CAV.
Fol - li - a!
What fol - ly!
cessare di guardare il quadro)
varadossi's hands, never taking her eyes off the picture)
(con dolce rimprovero)
(softly reproaching him)
rall.
T.
Ah, que - gli oc - chi!..
Ah! those eyes!.....
(tiene Tosca affettuosamente presso di se, fissandola negli occhi)
(presses her to him affectionately, looking into her eyes)
CAV.
Qua - l'oc - chio al
No eyes on
35
rall.

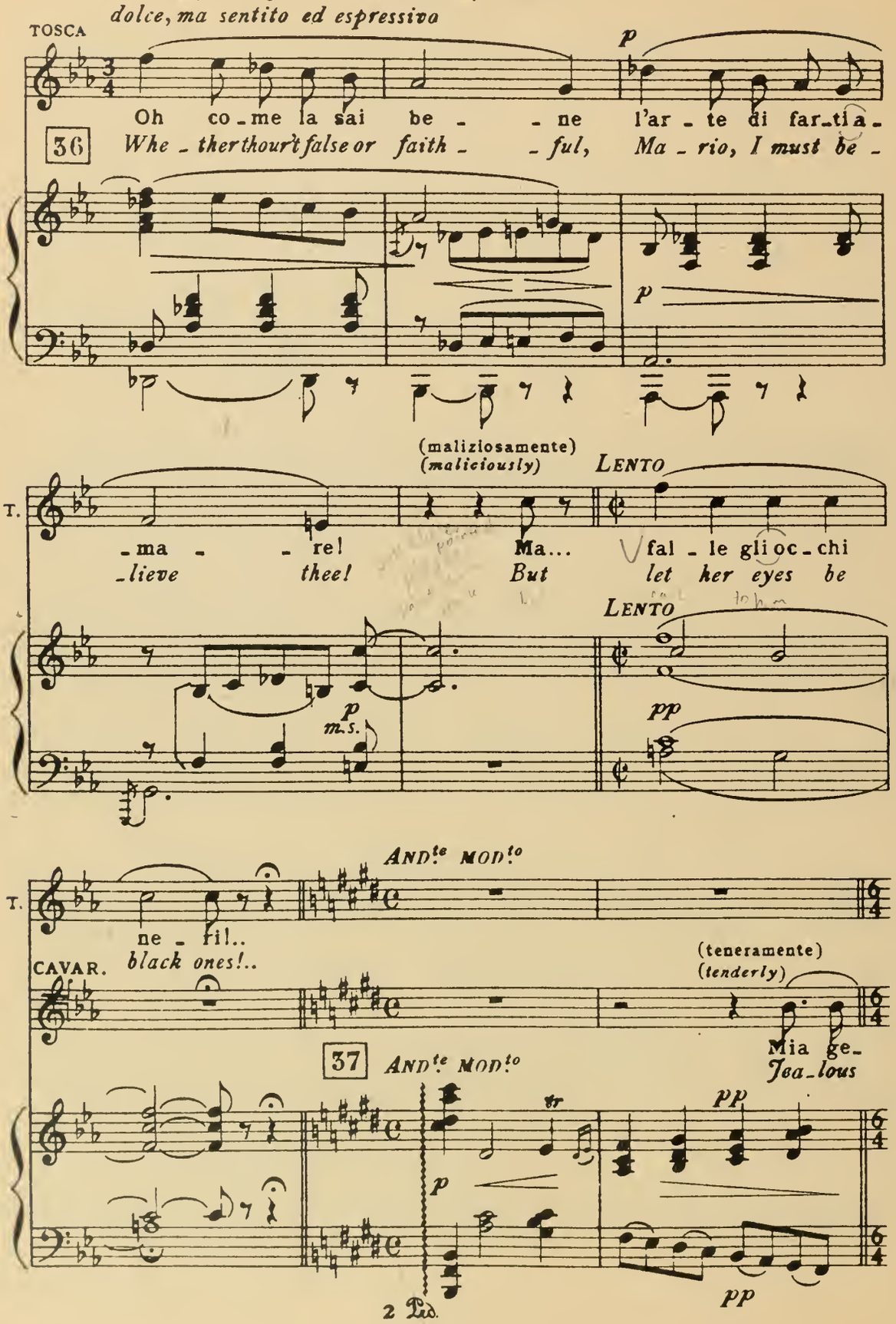

AND.te SOSTENUTO ♩.=56
CAV.
mon - do può star di pa - ro al - l'arden - te
earth,..... not the bright-est and clear - est, are as lustrous as
AND.te SOSTENUTO ♩.=56
p armoniso
con calore e cres.
p
CAV.
oc - chio..... tuo ne - ro?..... È qui che
thine, thou ev - er dear - est!..... Why dost thou
cres.
allarg.
CAV.
l'es - ser mio, che l'es - ser mi - o s'af - fi - sa in -
doubt..... me, why dost thou doubt me? what is't thou
f col canto

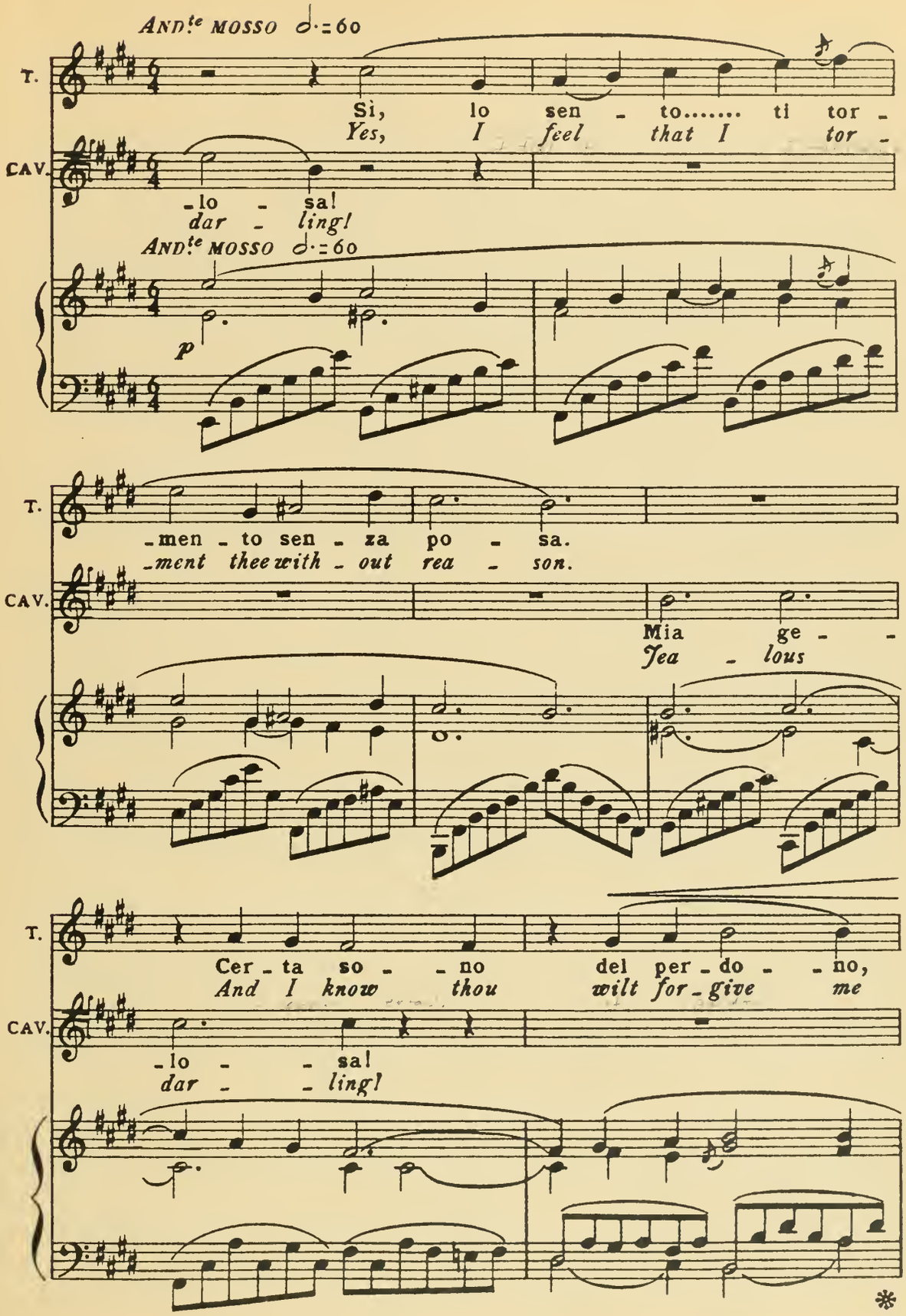
*Largamente*
*con grande espressione*

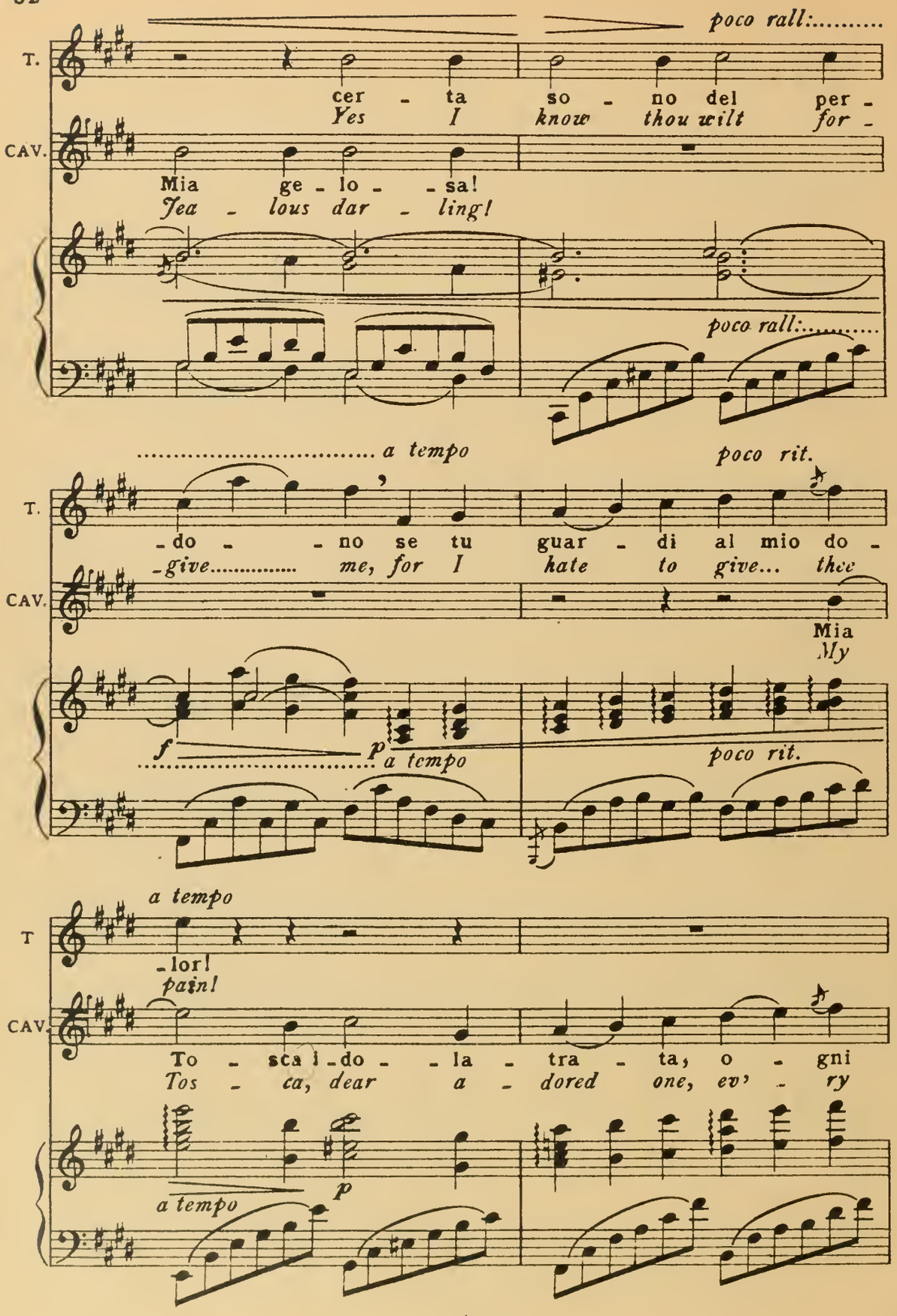


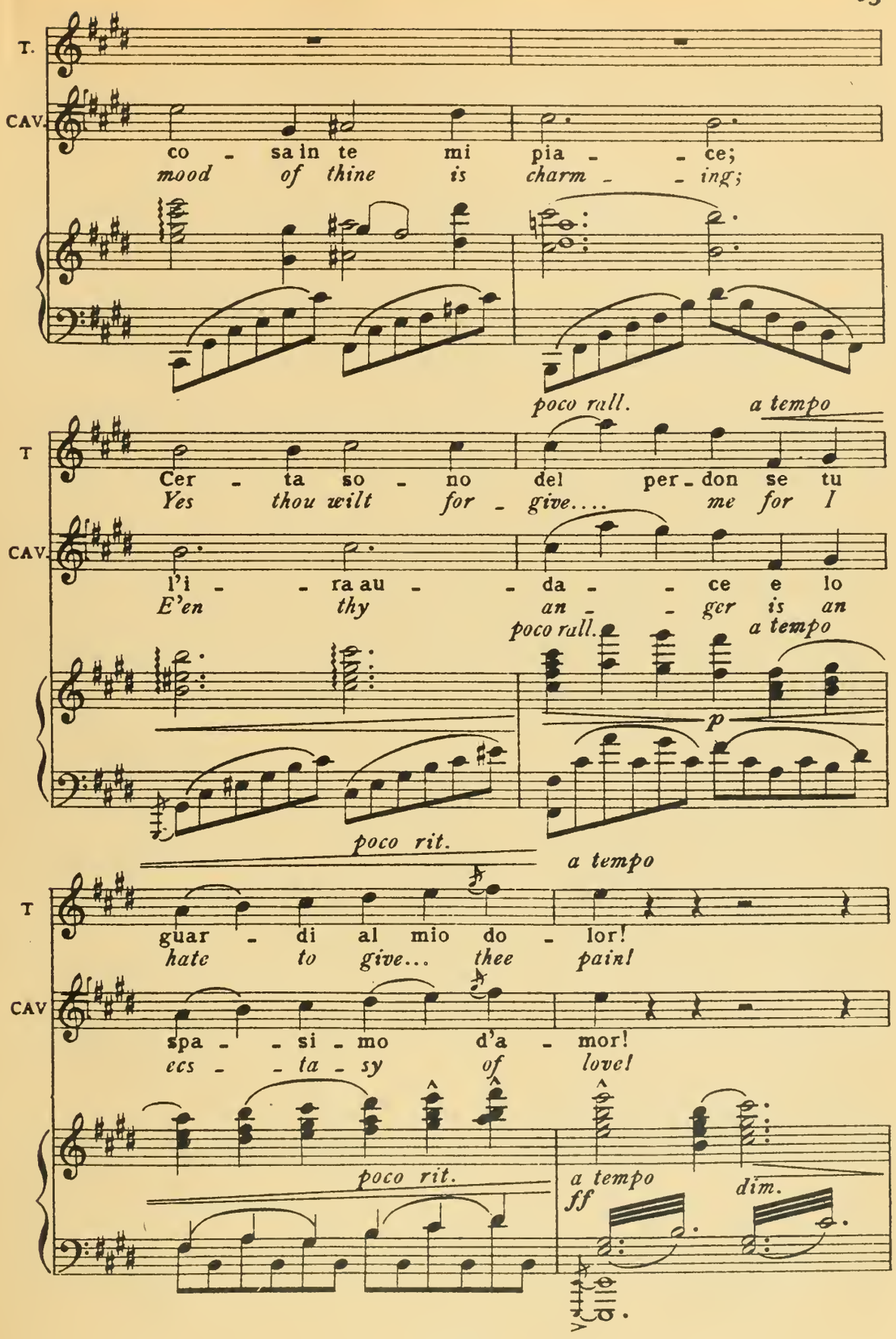
(rapita, appoggiando la testa alla spalla di Cavaradossi)
(*carried away, resting her head on his bosom*)

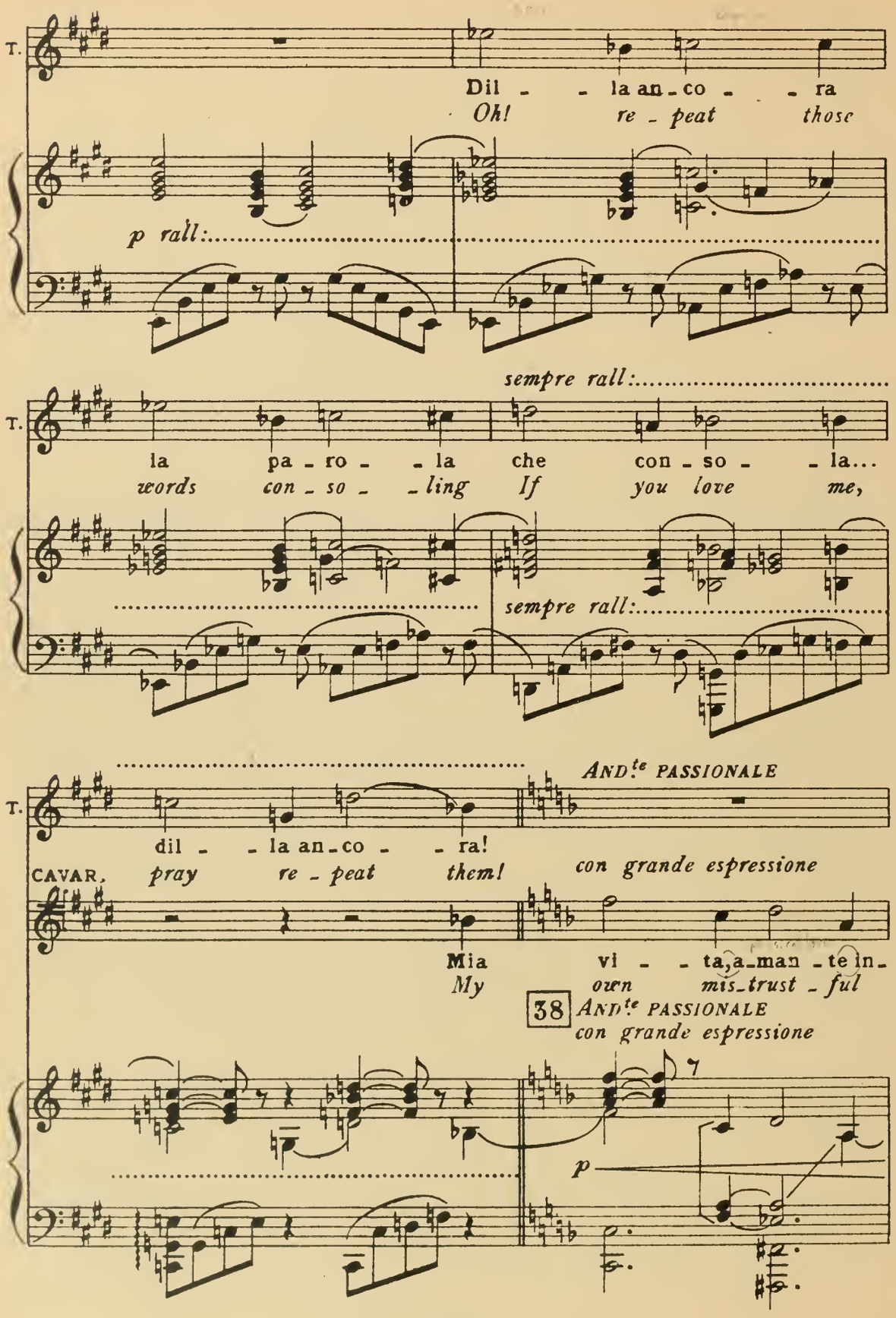
*dolce, ma sentito ed espressivo*

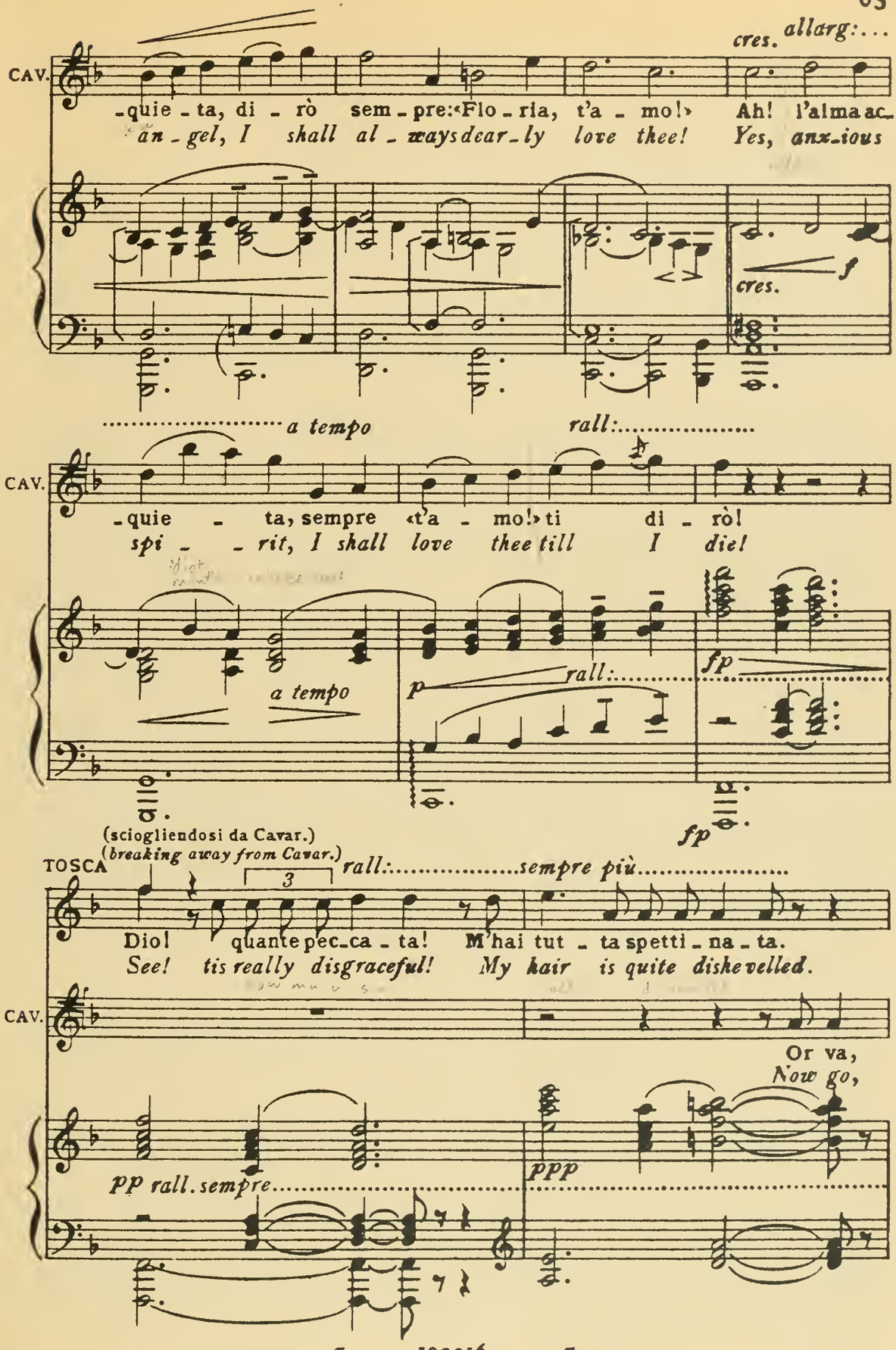


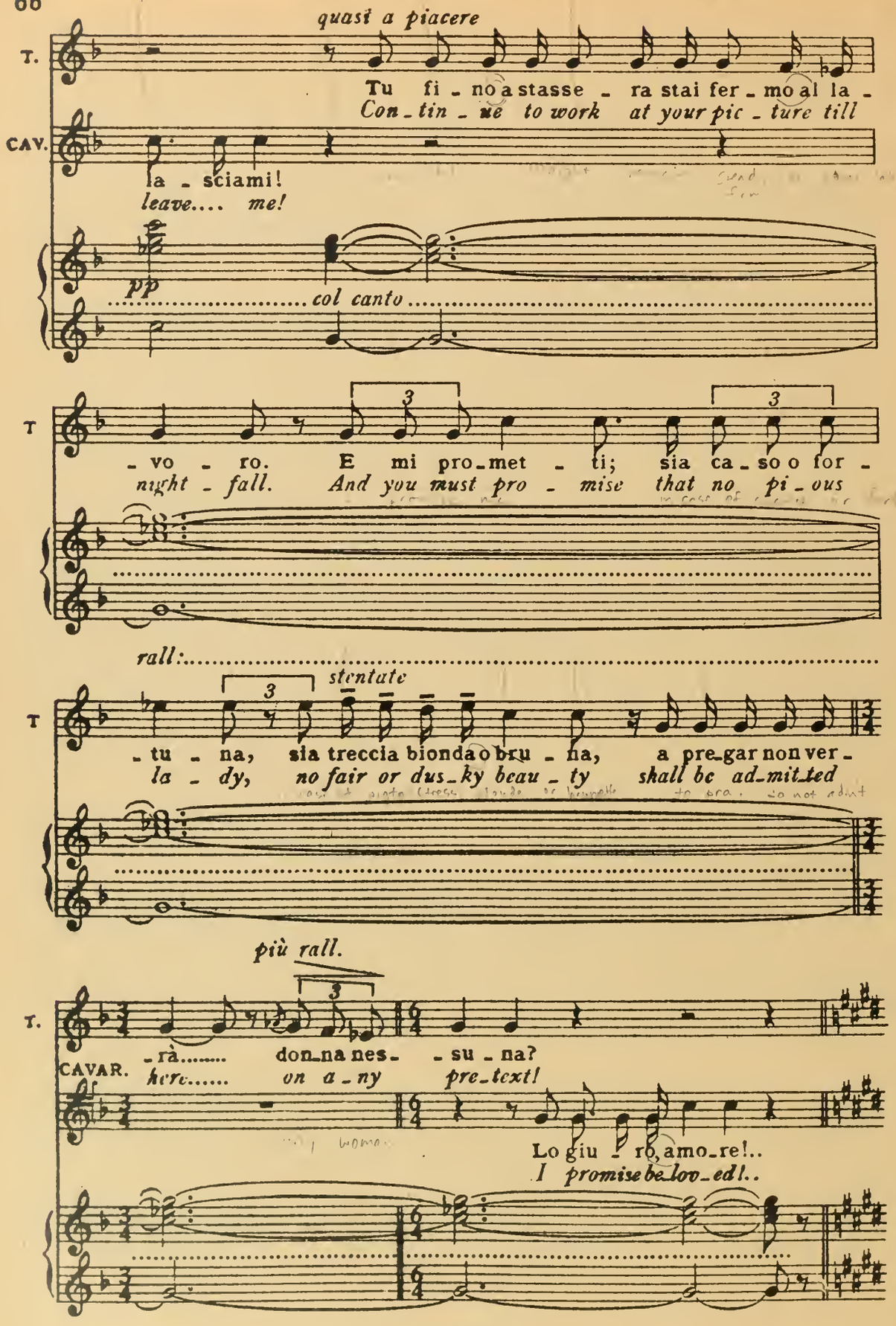

ANDte MOSSO ♩·=60
T.
Si, lo sen - to..... ti tor -
Yes, I feel that I tor -
CAV.
-lo - sa!
dar - ling!
ANDte MOSSO ♩·=60
p
T.
-men - to sen - za po - sa.
-ment thee with - out rea - son.
CAV.
Mia ge - -
Jea - lous
T.
Cer - ta so - - no del per - do - - no,
And I know thou wilt for - give me
CAV.
-lo - - sa!
dar - - ling!

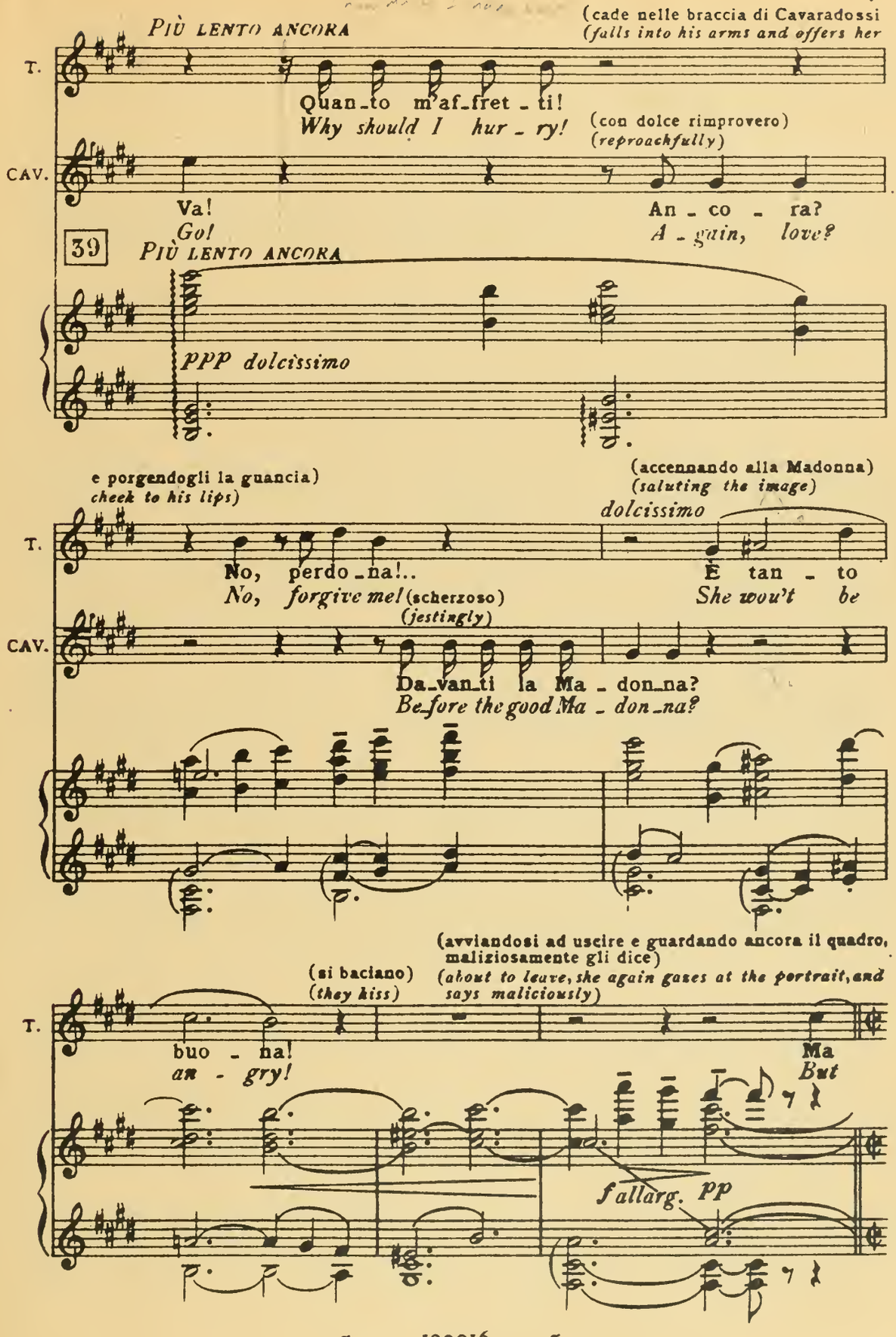

poco rall:.....
T.
cer - ta so - no del per -
Yes I know thou wilt for -
CAV.
Mia ge - lo - - sa!
Jea - lous dar - ling!
poco rall:.....
..... a tempo
poco rit.
T.
- do - - no se tu guar - di al mio do -
- give..... me, for I hate to give... thee
CAV.
Mia
My
f
p
a tempo
poco rit.
a tempo
T
- lor!
pain!
CAV.
To - sca - do - - la - tra - ta, o - gni
Tos - ca, dear a - dored one, ev' - ry
p
a tempo

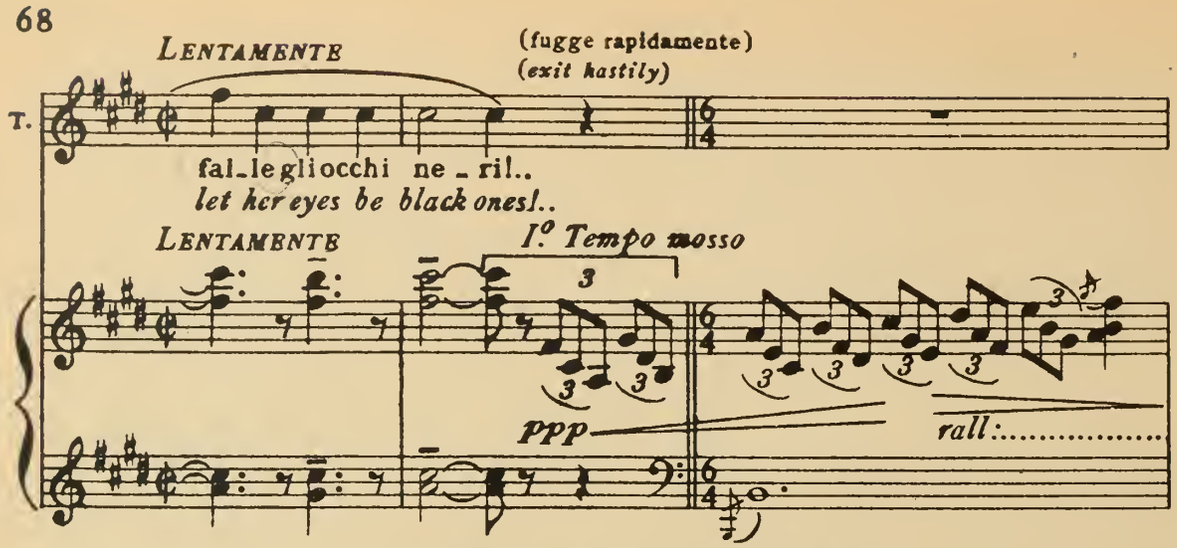

T.
CAV.
co - sa in te mi pia - - ce;
mood of thine is charm - - ing;
poco rall.
a tempo
T
Cer - ta so - no del per - don se tu
Yes thou wilt for - give.... me for I
CAV.
l'i - - ra au - - da - - ce e lo
E'en thy an - - ger is an
poco rall.
a tempo
p
poco rit.
a tempo
T
guar - di al mio do - lor!
hate to give... thee pain!
CAV
spa - - si - mo d'a - mor!
ecs - - ta - sy of love!
poco rit.
a tempo
ff
dim.


T.
Dil - - la an - co - - ra
Oh! re - peat those
p rall:
sempre rall:
T.
la pa - ro - - la che con - so - - la...
words con - so - - ling If you love me,
sempre rall:
AND.te PASSIONALE
T.
dil - - la an - co - - ra!
CAVAR. pray re - peat them!
con grande espressione
Mia vi - - ta, a - man - te in -
My own mis - trust - ful
38
AND.te PASSIONALE
con grande espressione
p

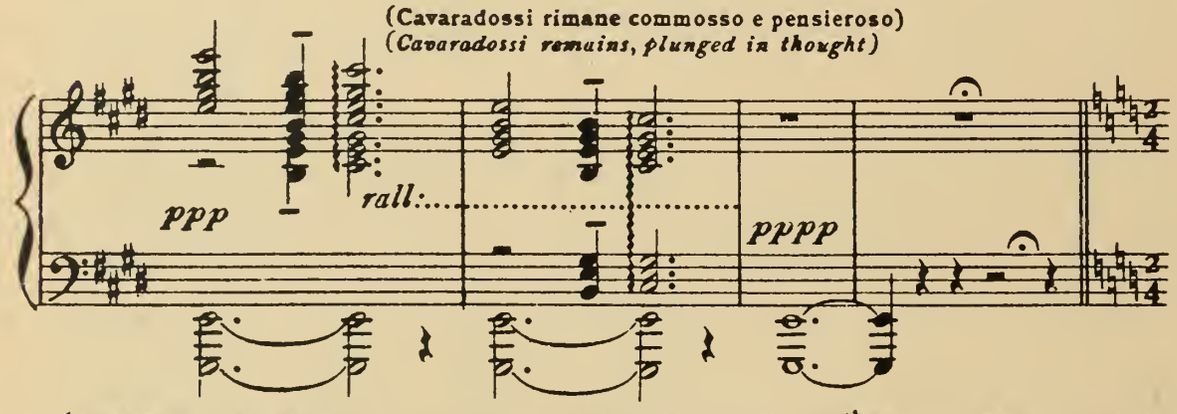

cres. allarg:...
CAV.
-quie - ta, di - rò sem - pre: «Flo - ria, t'a - mo!» Ah! l'alma ac-
ăn - gel, I shall al - ways dear - ly love thee! Yes, anx - ious
cres.
f
a tempo
rall:.....
CAV.
-quie - ta, sempre «t'a - mo!» ti di - rò!
spi - - rit, I shall love thee till I die!
a tempo
p
rall:.....
fp
fp
(sciogliendosi da Cavar.)
(breaking away from Cavar.)
TOSCA
3
rall:.....sempre più.....
Dio! quante pec-ca - ta! M'hai tut - ta spetti - na - ta.
See! tis really disgraceful! My hair is quite dishevelled.
CAV.
Or va,
Now go,
pp rall. sempre.....
ppp


quasi a piacere
T.
Tu fi - no a stasse - ra stai fer - mo al la -
Con - tin - ue to work at your pic - ture till
CAV.
la - sciami!
leave.... me!
pp
col canto
T
- vo - ro. E mi pro - met - ti; sia ca - so o for -
night - fall. And you must pro - mise that no pi - ous
rall:
stentate
T
- tu - na, sia treccia bionda o bru - na, a pre - gar non ver -
la - dy, no fair or dus - ky beau - ty shall be ad - mit - ted
più rall.
T.
- rà..... don - na nes - - su - na?
CAVAR. here..... on a - ny pre - text!
Lo giu - ro, amo - re!..
I promise be - lov - ed!..

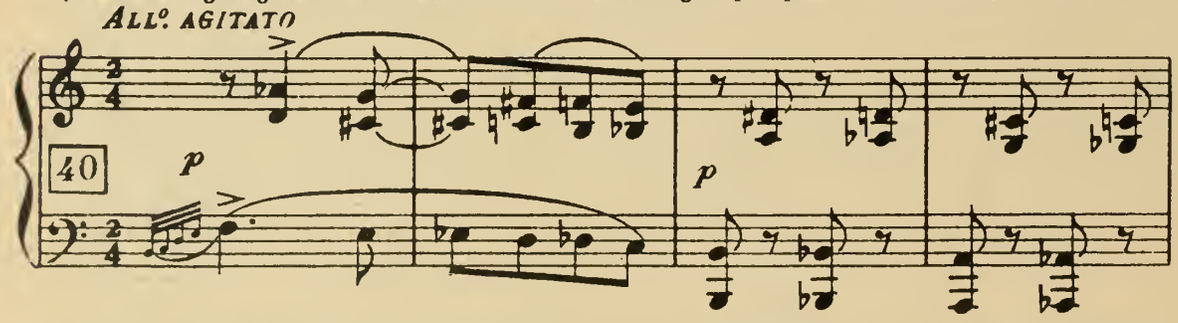

PIÙ LENTO ANCORA
(cade nelle braccia di Cavaradossi
(falls into his arms and offers her
T.
Quan_to m'af_fret_ti!
Why should I hur_ry!
(con dolce rimprovero)
(reproachfully)
CAV.
Va!
Go!
An_co_ra?
A_gain, love?
39
PIÙ LENTO ANCORA
PPP dolcissimo
e porgendogli la guancia)
cheek to his lips)
(accennando alla Madonna)
(saluting the image)
dolcissimo
T.
No, perdo_na!..
No, forgive me! (scherzoso)
(jestingly)
È tan_to
She won't be
CAV.
Da_van_ti la Ma_don_na?
Be_fore the good Ma_don_na?
(si baciano)
(they kiss)
(avviandosi ad uscire e guardando ancora il quadro, maliziosamente gli dice)
(about to leave, she again gazes at the portrait, and says maliciously)
T.
buo_na!
an_gry!
Ma
But
fallarg. pp



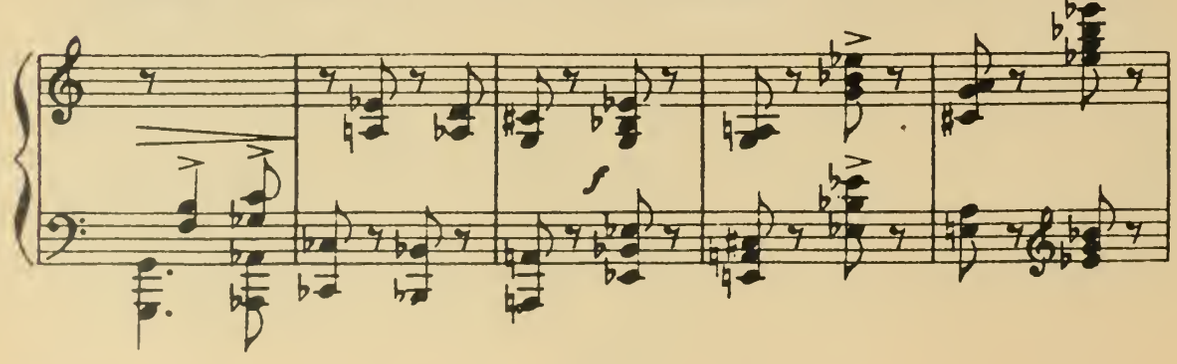

(Cavaradossi rimane commosso e pensieroso)
*(Cavaradossi remains, plunged in thought)*



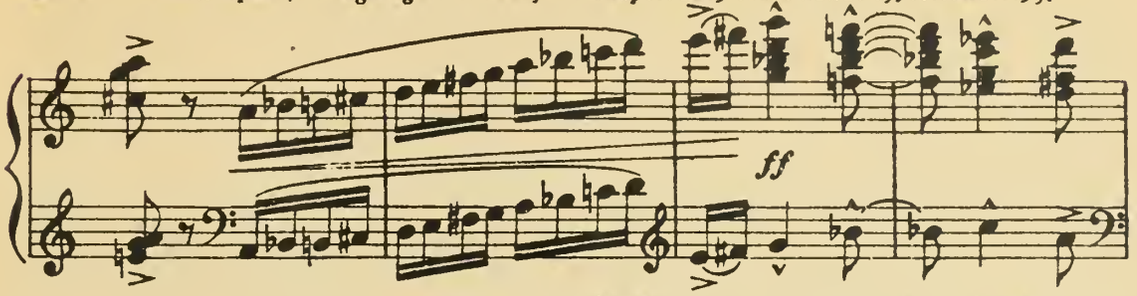

(Cavaradossi rammentandosi di Angelotti, sta ascoltando se Tosca s'è allontanata; socchiude la
*(remembering Angelotti he listens to Tosca's retreating steps, opens the side-door, and looks out,*




porticina e guarda fuori: visto tutto tranquillo corre alla Cappella: Angelotti appare dietro la can_
*seeing that all is quiet, he hurries back to the Chapel. Angelotti appears behind the railings,*

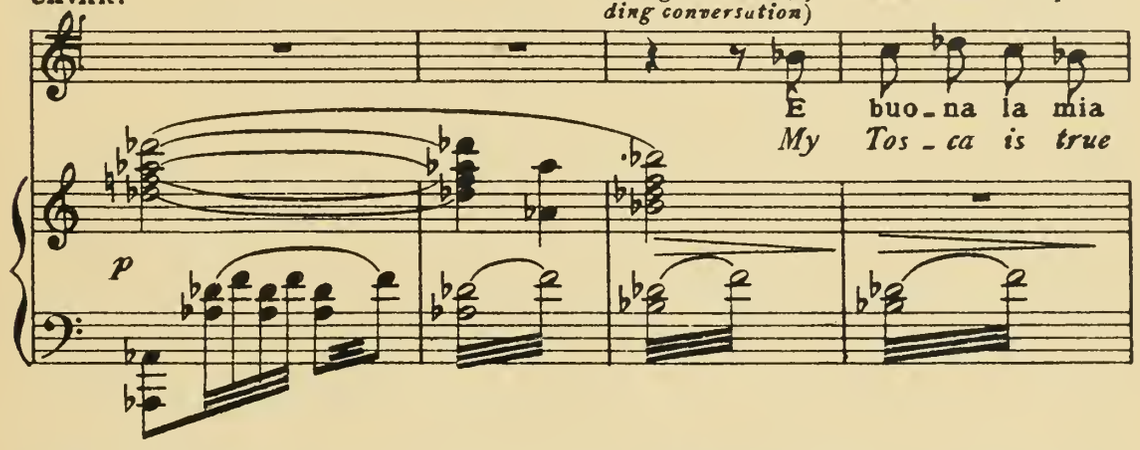


cellata). Cavaradossi apre la cancellata ad Angelotti e si stringono affettuosamente la mano).
*which Cavaradossi opens, letting Angelotti out of the Chapel. They shake hands affectionately).*

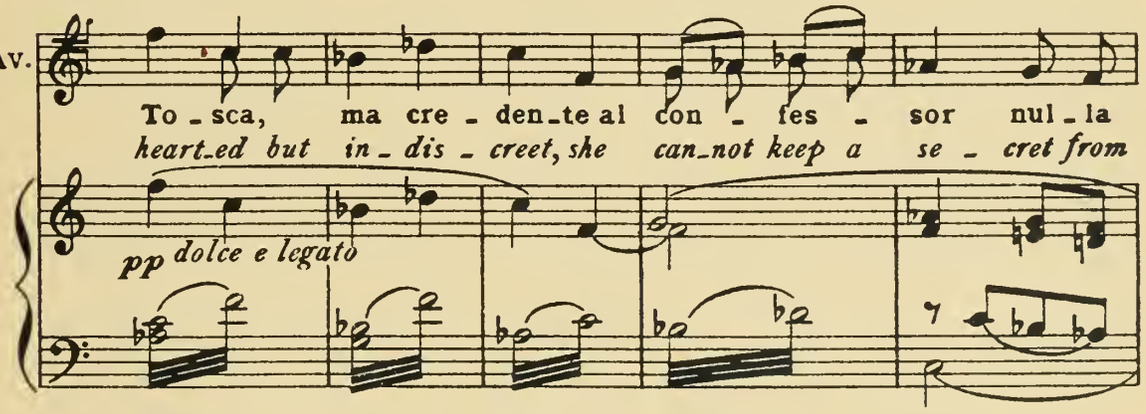



(ad Angelotti che, naturalmente, ha dovuto udire il dialogo precedente)
*(to Angelotti who, of course has heard the preceding conversation)*

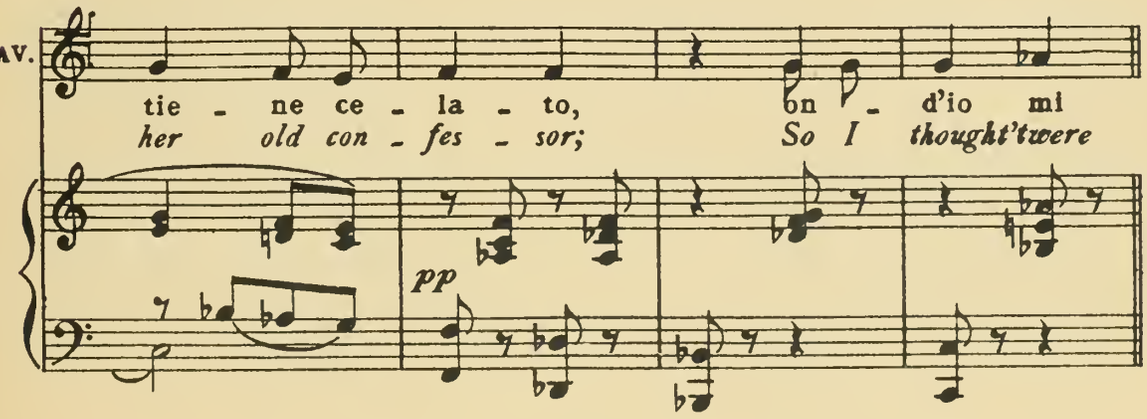
CAVAR.

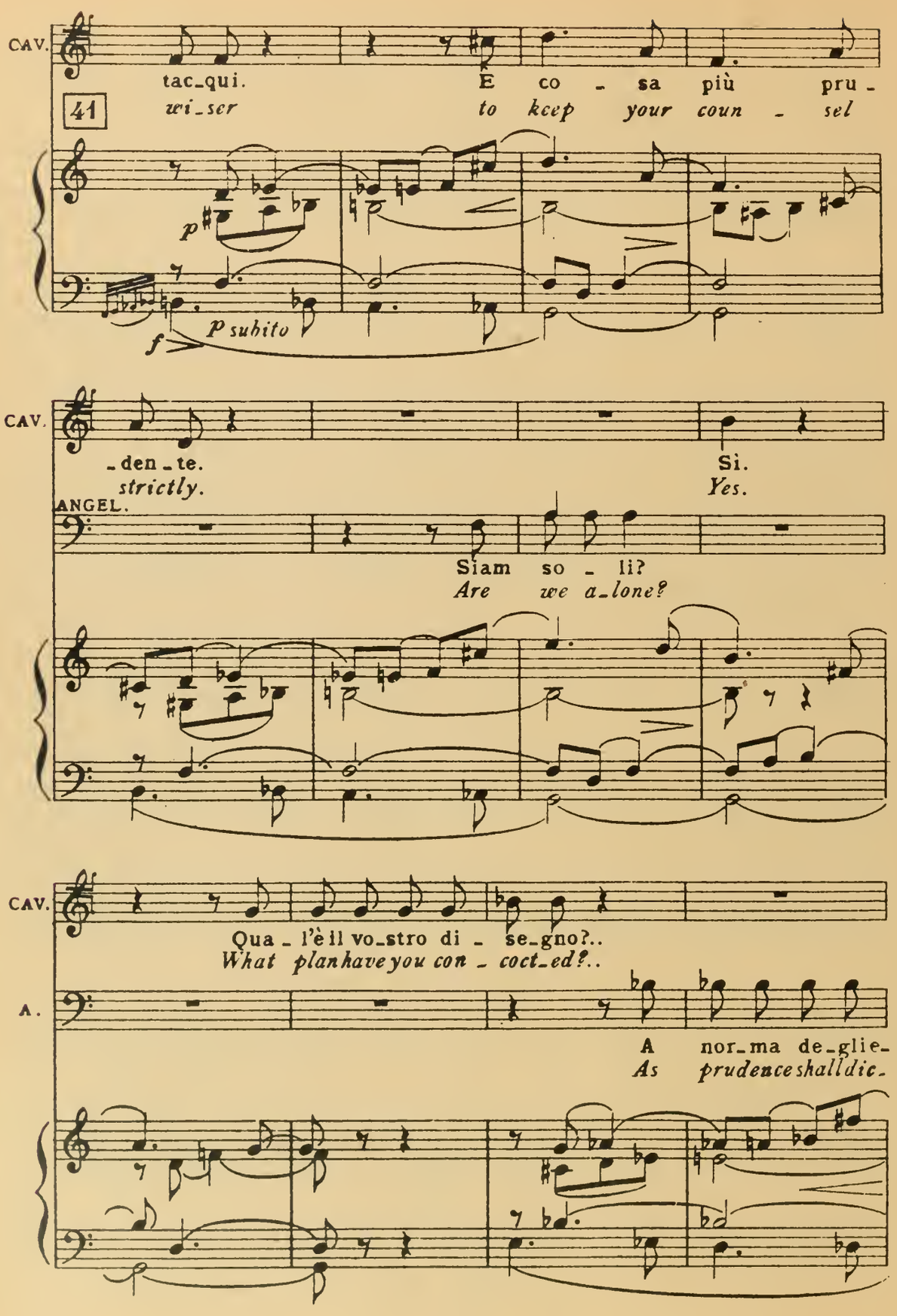


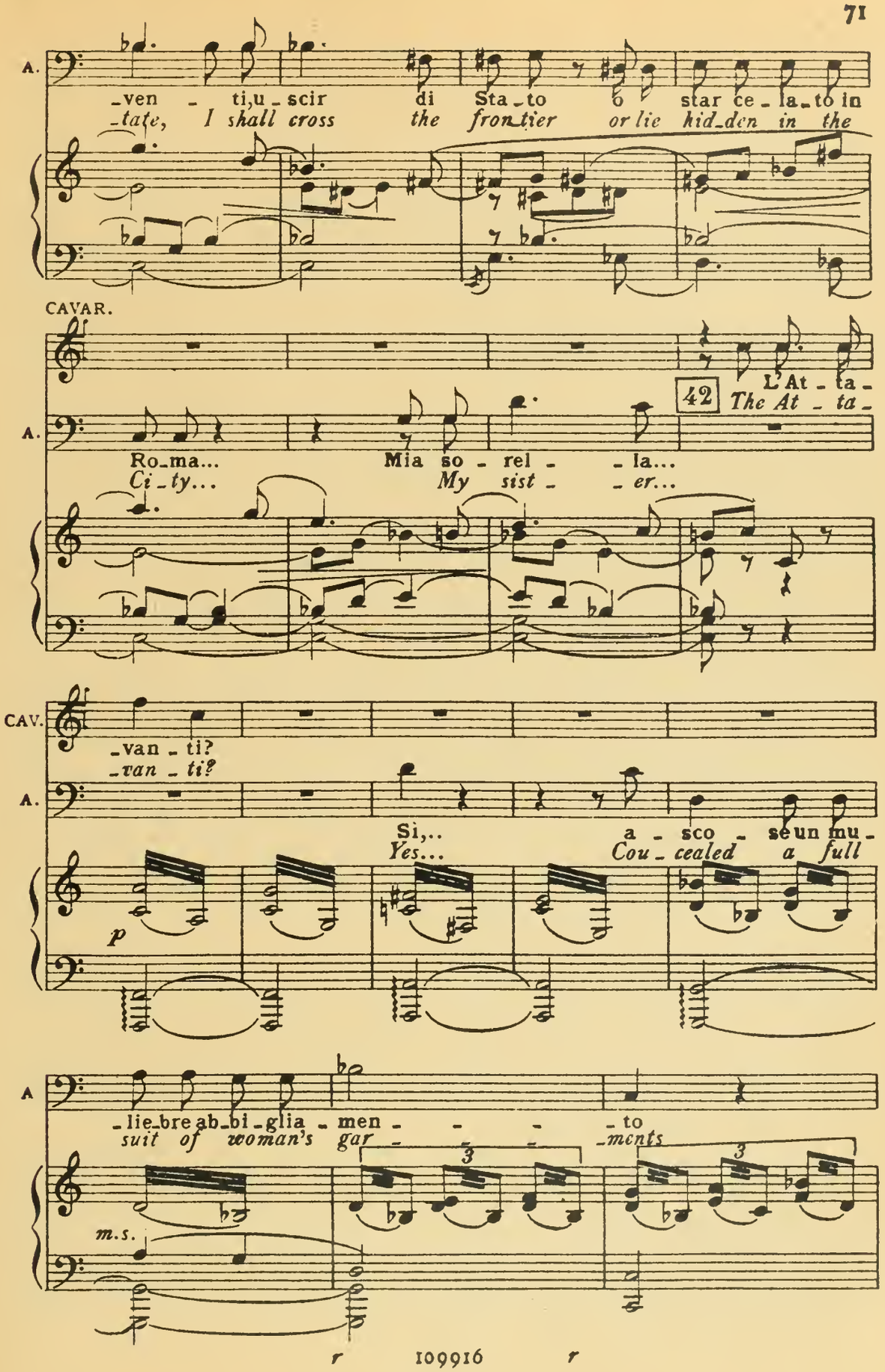

CAV.

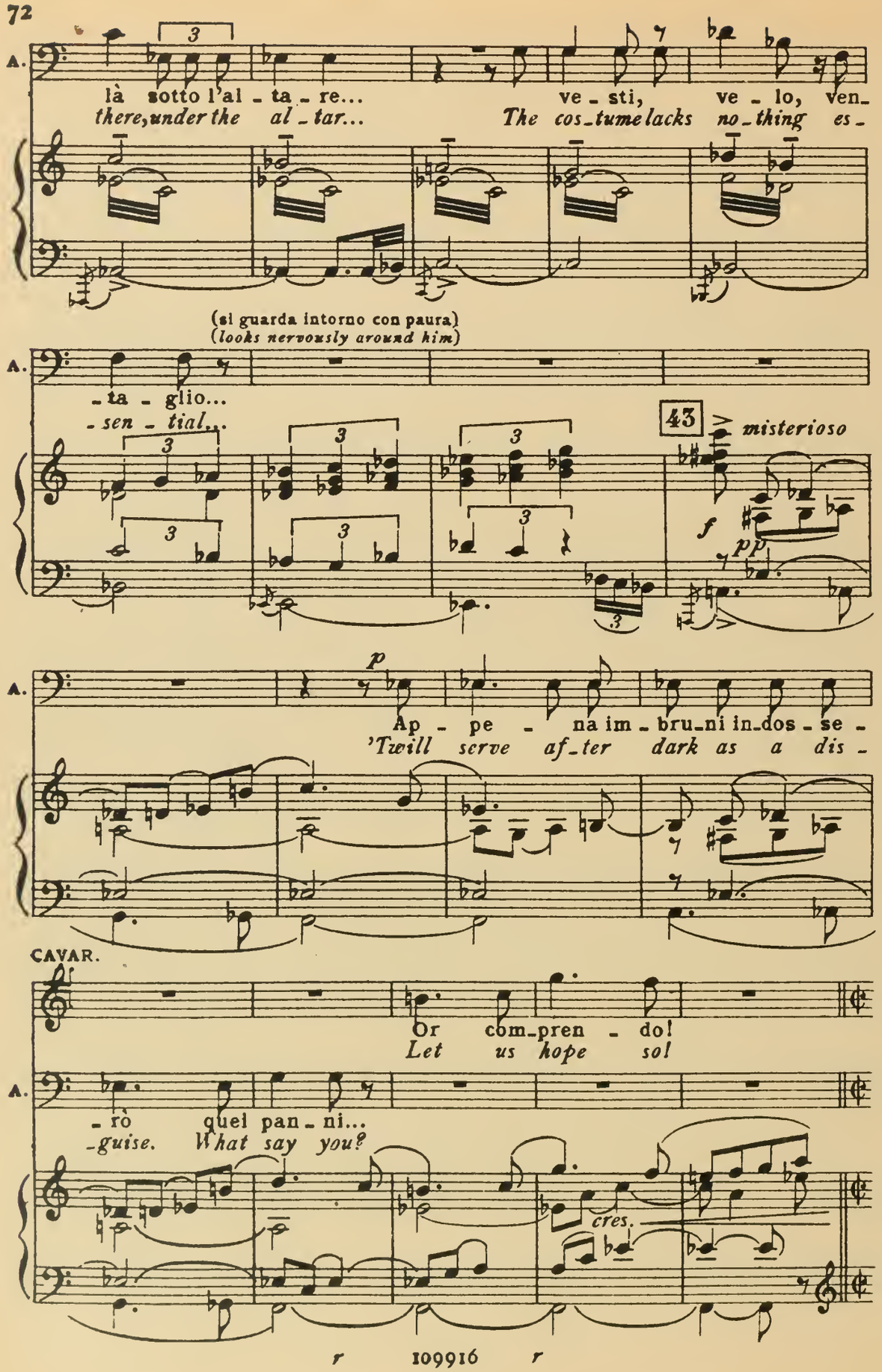


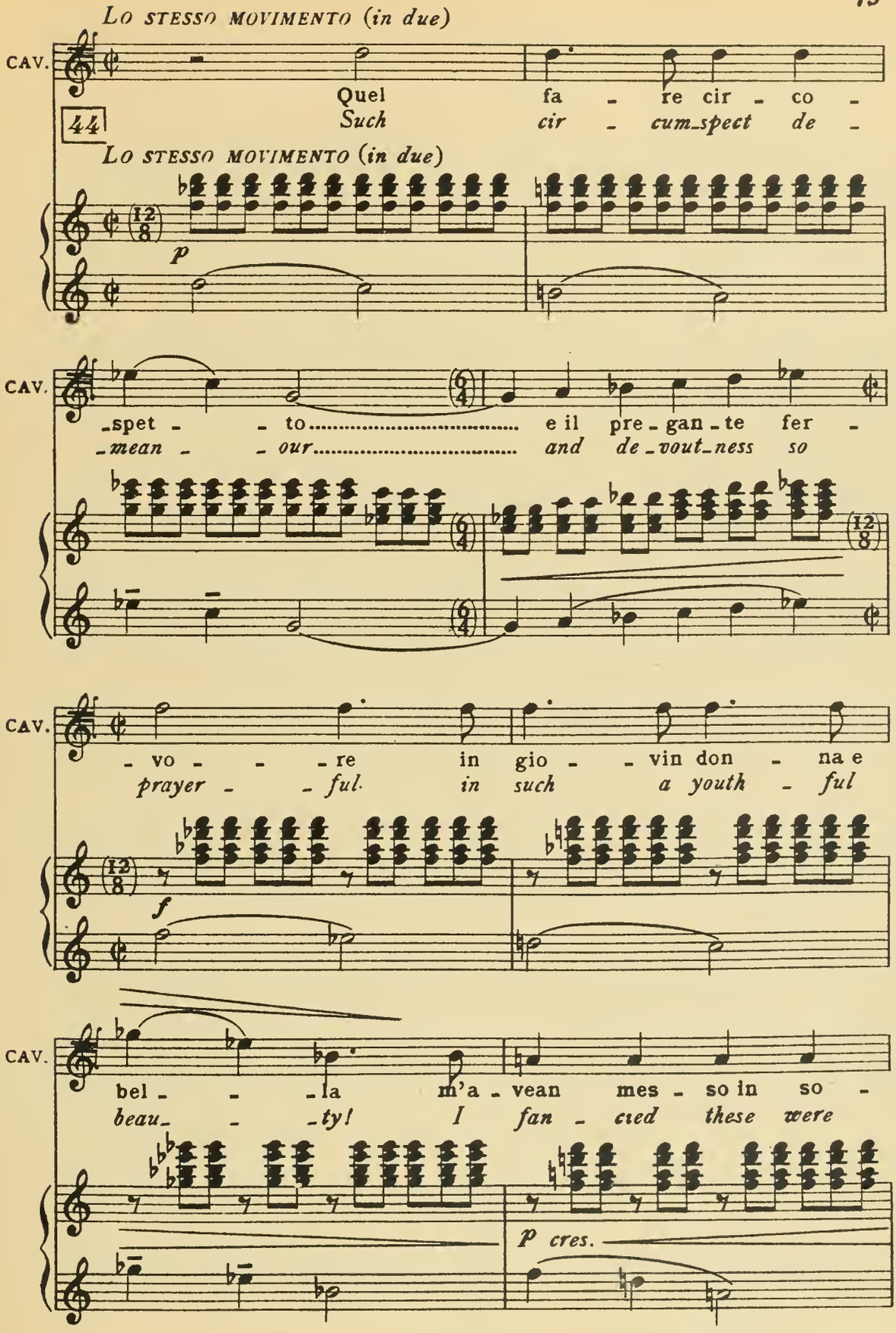

CAV.

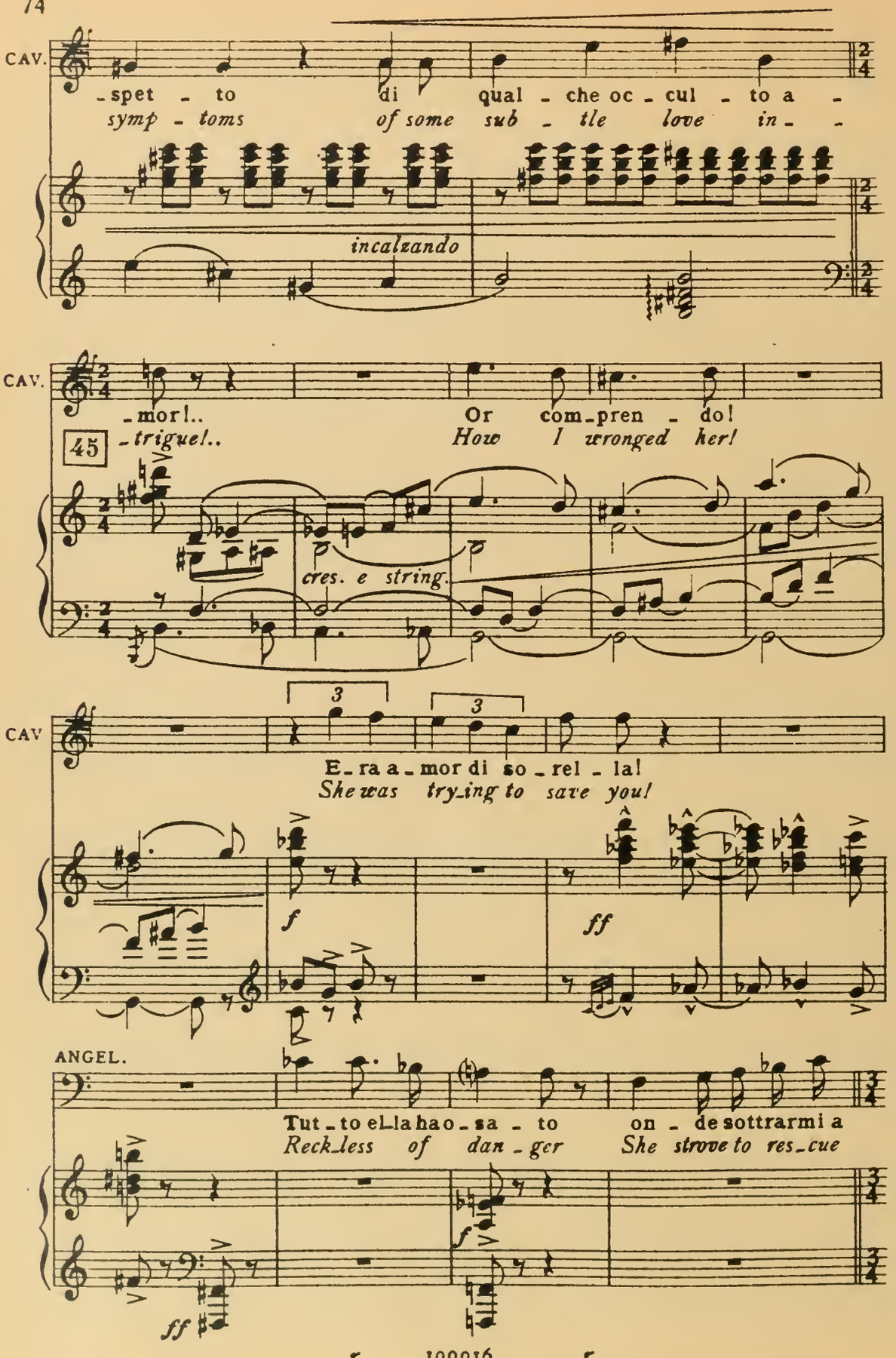


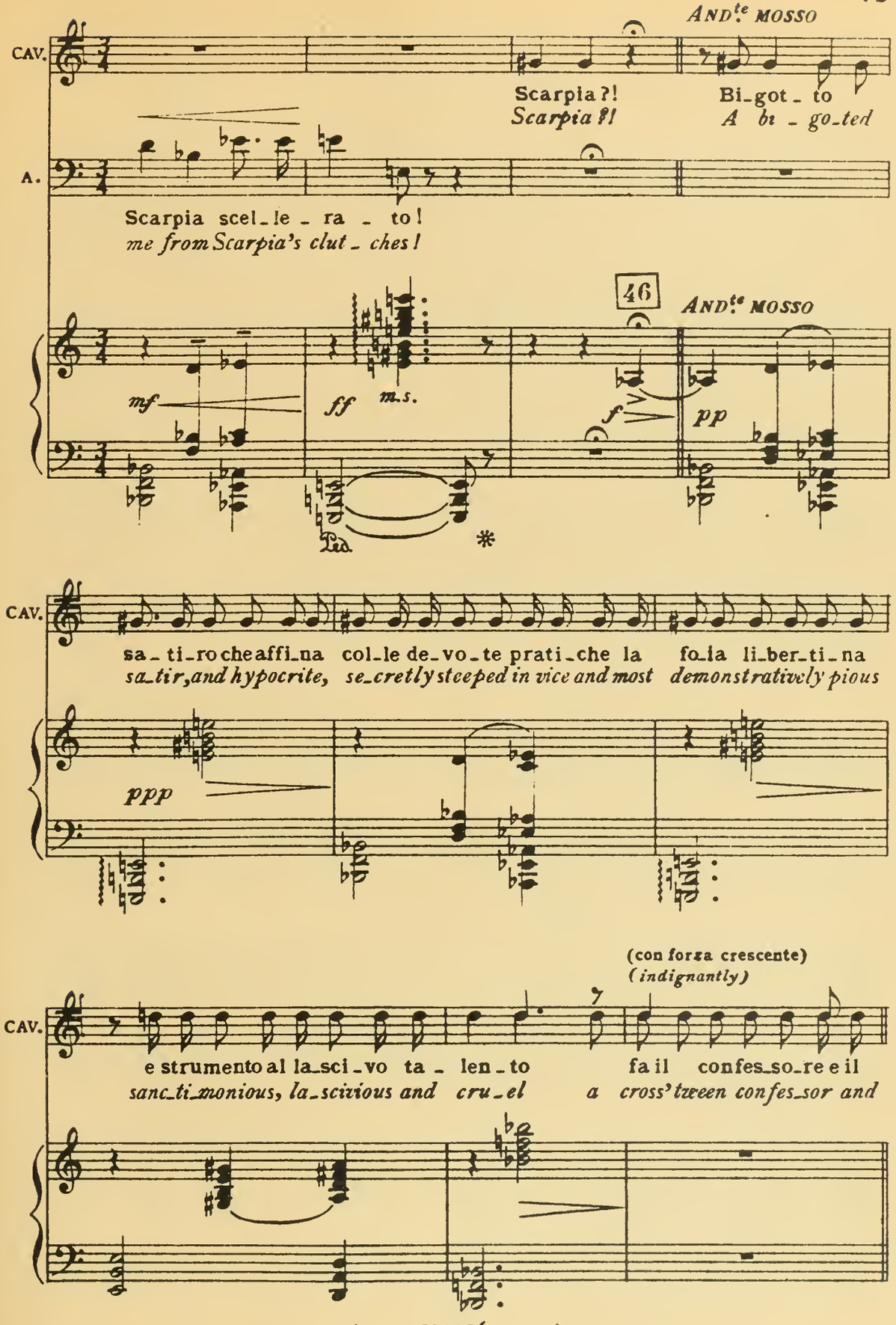

CAV.
tac_qui.
wi_ser
41
E co - sa più pru -
to keep your coun - sel
p
f
P subito
CAV.
- den - te.
strictly.
Si.
Yes.
ANGEL.
Siam so - li?
Are we a_lone?
CAV.
Qua - l'è il vo_stro di - se_gno?..
What plan have you con - coct_ed?..
A.
A nor_ma de_glie_
As prudence shall dic_

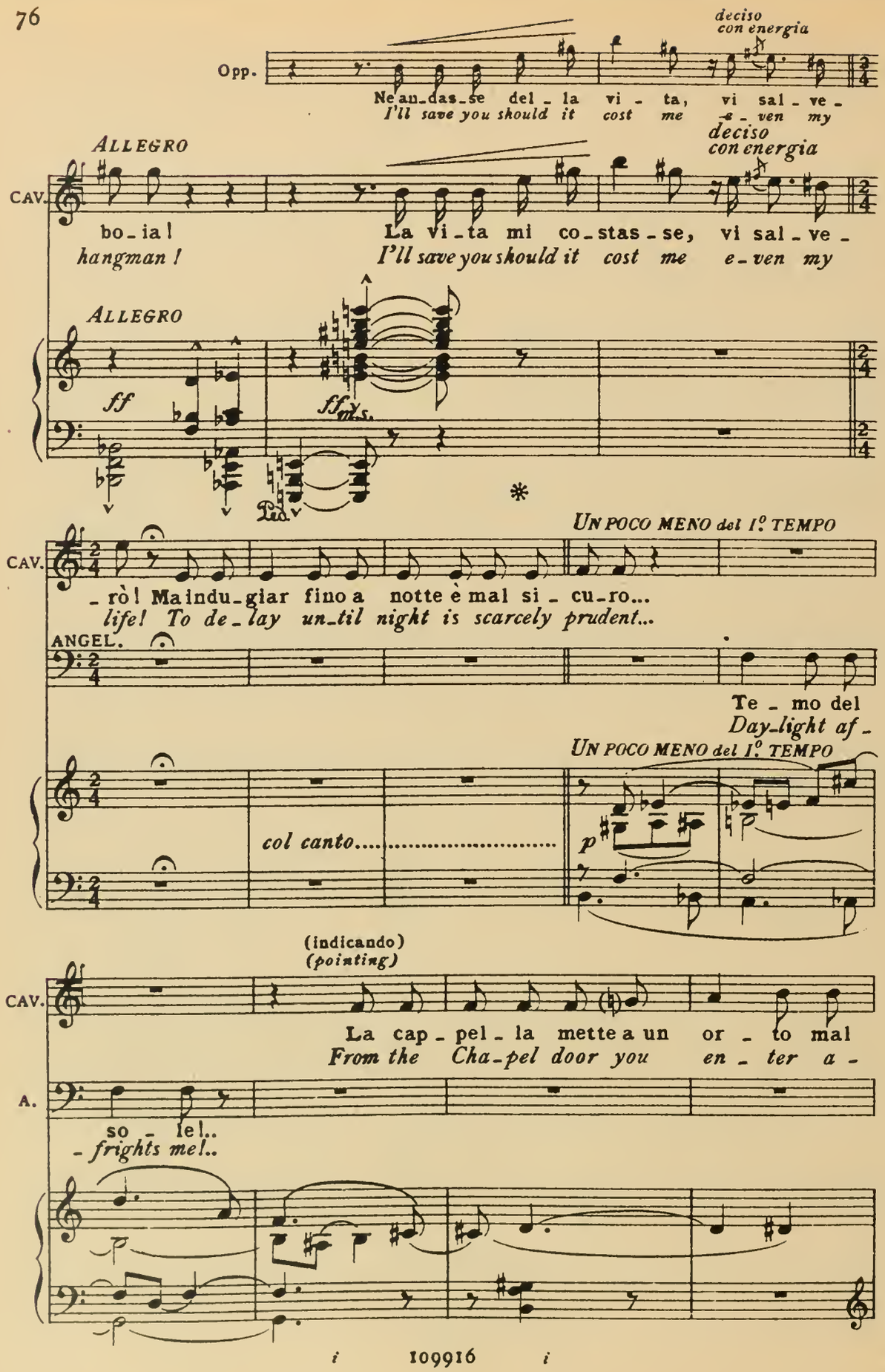

A.
-ven - ti,u - scir di Sta - to o star ce - la - to in
-tate, I shall cross the frontier or lie hid - den in the
CAVAR.
42
L'At - ta -
The At - ta -
A.
Ro - ma... Mia so - rel - - la...
City... My sist - - er...
CAV.
-van - ti?
-van - ti?
A.
Si,.. a - sco - se un mu -
Yes... Con - cealed a full
p
A
- lie - bre ab - bi - glia - men - - - - to
suit of woman's gar - - - - ments
3
3
m.s.

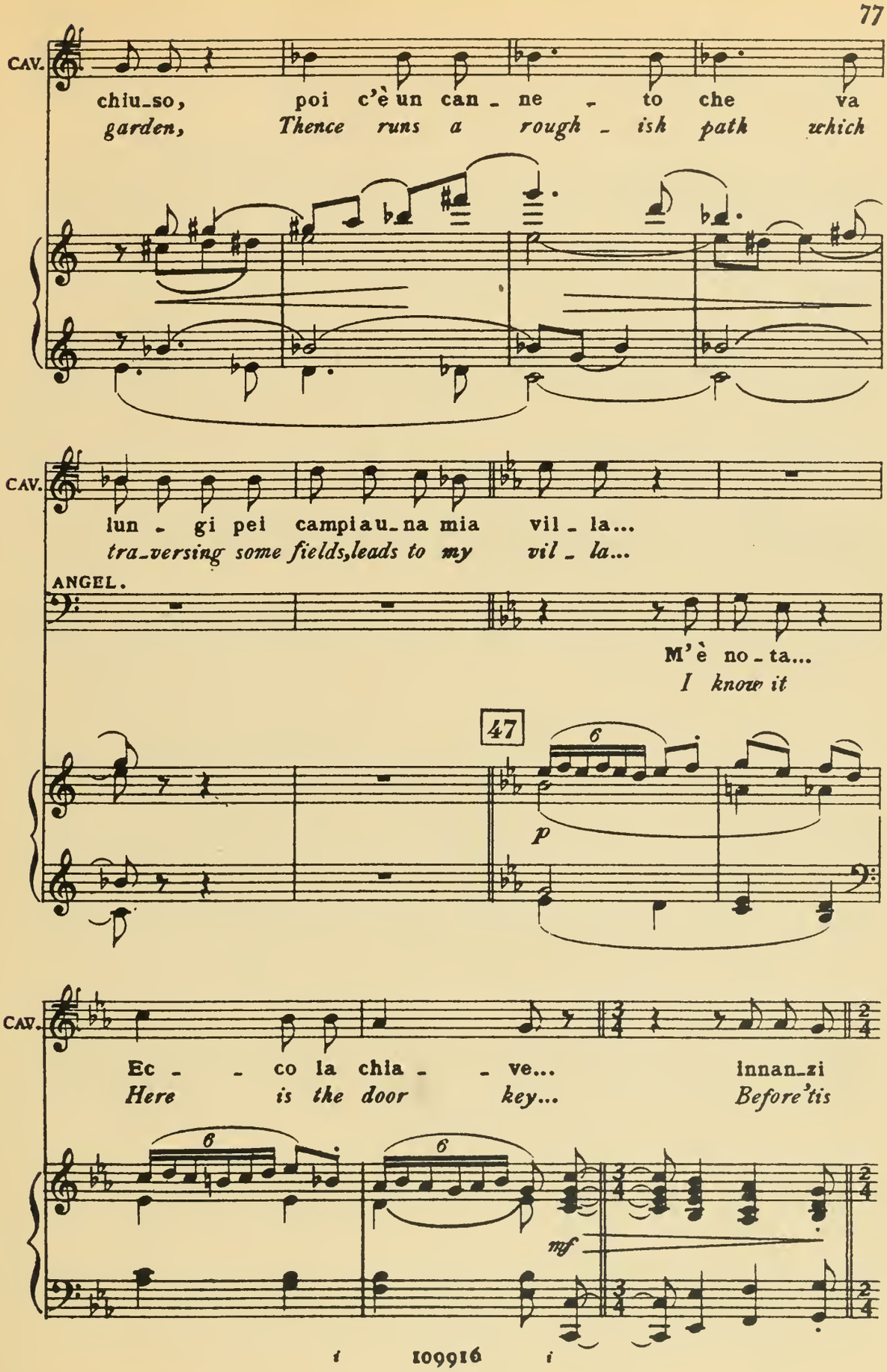

A.
là sotto l'al - ta - re...
there, under the al - tar...
ve - sti, ve - lo, ven -
The cos - tume lacks no - thing es -
(si guarda intorno con paura)
(looks nervously around him)
A.
- ta - glio...
- sen - tial...
43
misterioso
f
pp
A.
p
Ap - pe - na im - bru - ni in - dos - se -
'Twill serve af - ter dark as a dis -
CAVAR.
Or com - pren - do!
Let us hope so!
A.
- rò quei pan - ni...
- guise. What say you?
cres.

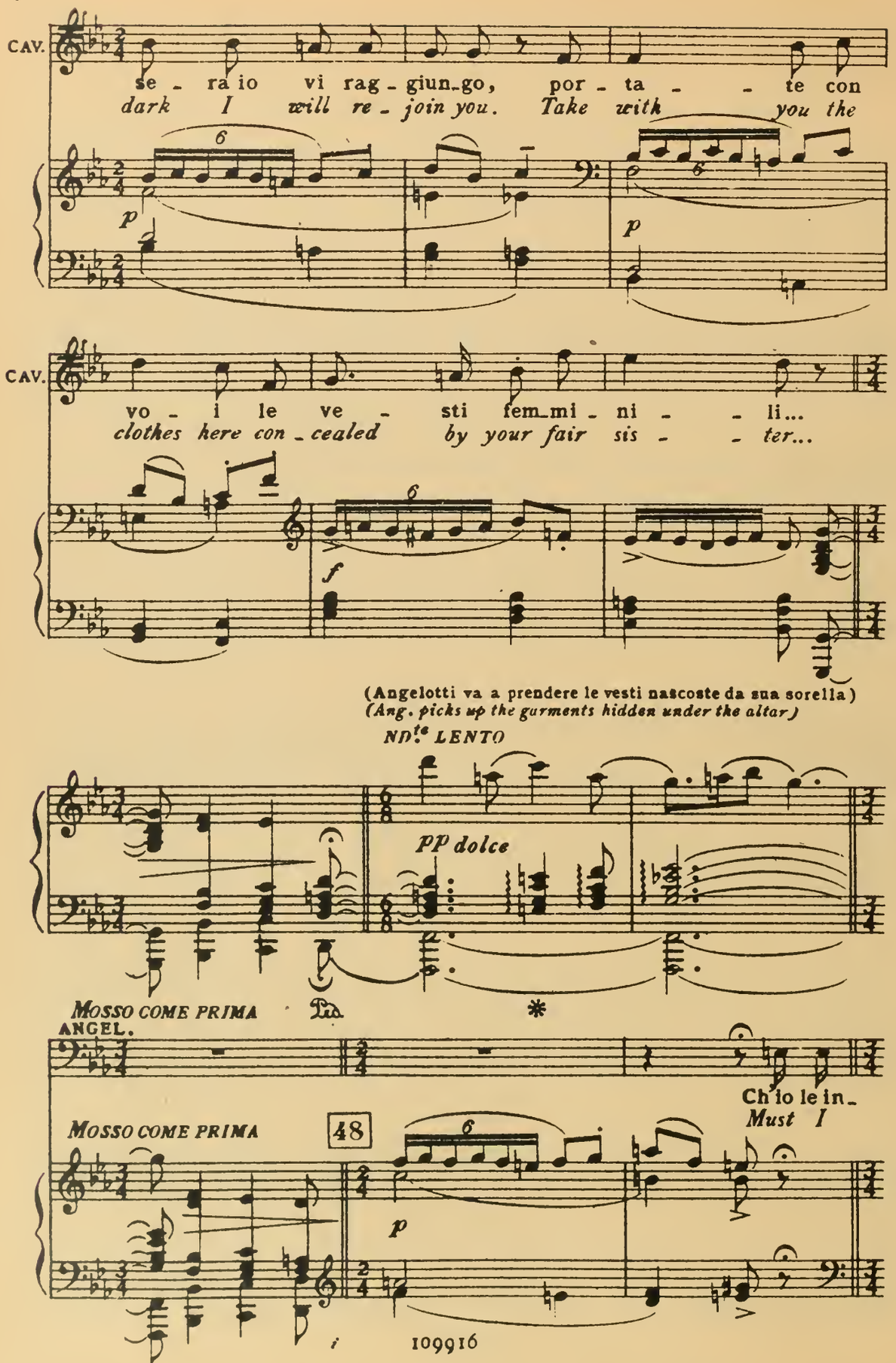

Lo stesso movimento (in due)
CAV.
Quel fa - re cir - co -
Such cir - cum-spect de -
44
Lo stesso movimento (in due)
p
-spet - - to..... e il pre-gan-te fer -
-mean - - our..... and de-vout-ness so
- vo - - - re in gio - - vin don - na e
prayer - - ful. in such a youth - ful
f
bel - - - la m'a - vean mes - so in so -
beau- - -ty! I fan - cied these were
p cres.

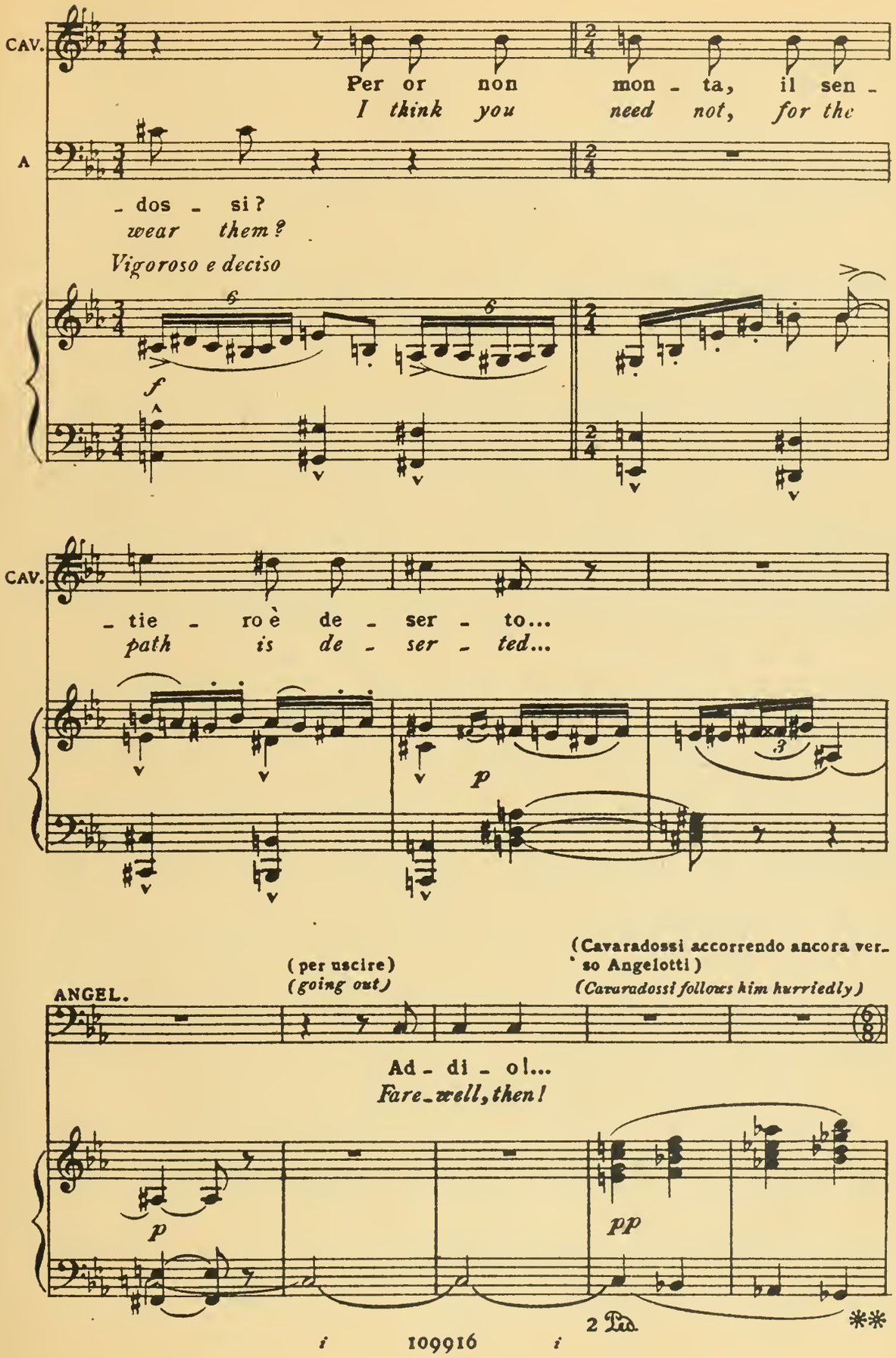

CAV.
-spet - to di qual - che oc - cul - to a -
symp - toms of some sub - tle love in - -
incalzando
CAV.
-mor!.. Or com-pren - do!
45 -trigue!.. How I wronged her!
cres. e string.
CAV
E-ra a-mor di so-rel - la!
She was try-ing to save you!
f
ff
ANGEL.
Tut-to el-la ha o-sa - to on - de sottrarmi a
Reck-less of dan-ger She strove to res-cue
ff
f

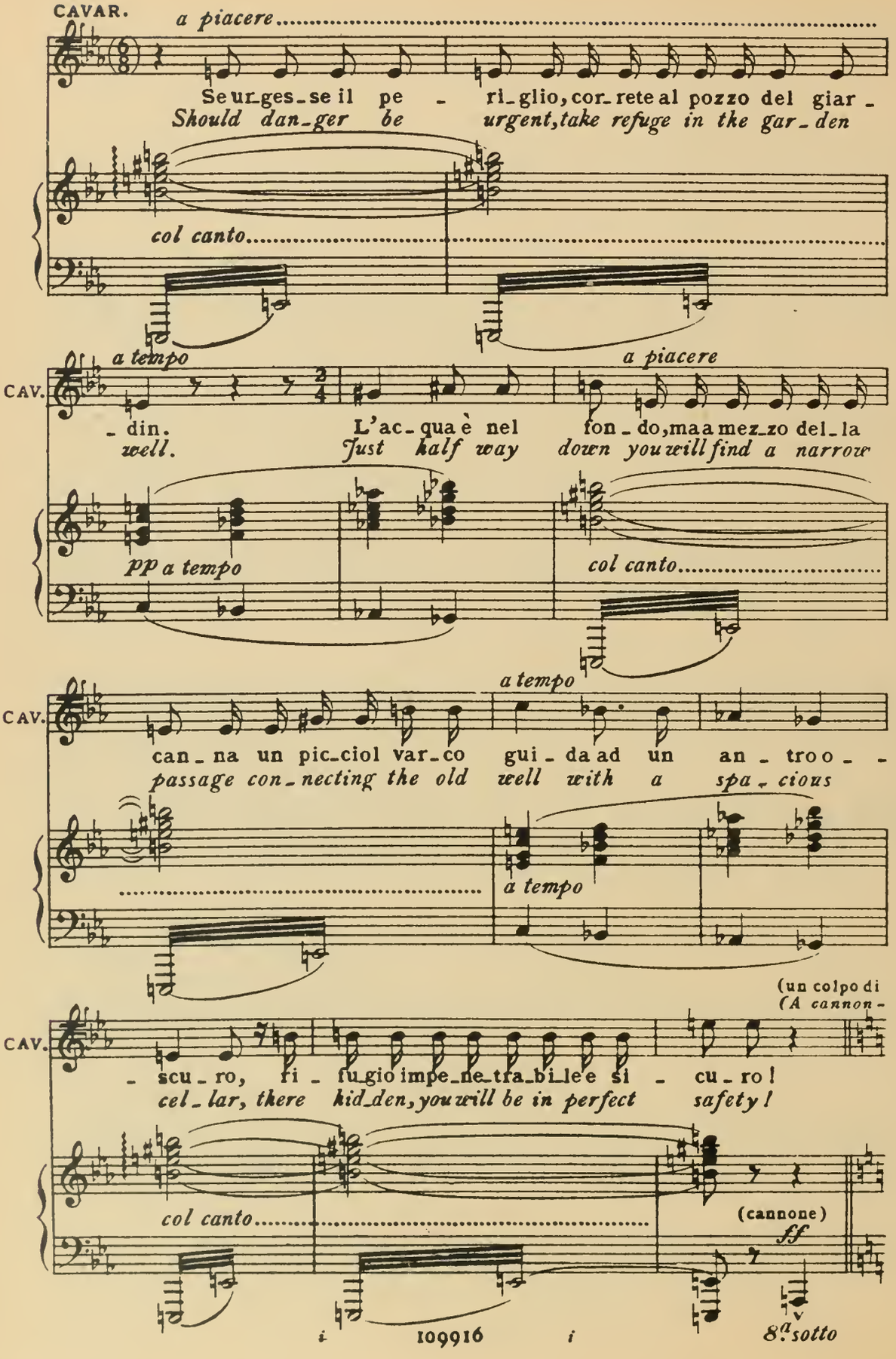

ANDte MOSSO
CAV.
Scarpia?!
Scarpia?!
Bi_got_to
A bi_go_ted
A.
Scarpia scel_le_ra_to!
me from Scarpia's clut_ches!
46
ANDte MOSSO
mf
ff
m.s.
f
pp
Ped.
*
CAV.
sa_ti_ro che affi_na col_le de_vo_te prati_che la fo_la li_ber_ti_na
sa_tir, and hypocrite, se_cretly steeped in vice and most demonstratively pious
ppp
(con forza crescente)
(indignantly)
CAV.
e strumento al la_sci_vo ta_len_to fa il confes_so_re e il
sanc_ti_monious, la_scivious and cru_el a cross'tween confes_sor and


Opp.
deciso
con energia
Ne an_das_se del_la vi_ta, vi sal_ve_
I'll save you should it cost me e_ven my
ALLEGRO
CAV.
bo_ia!
hangman!
La vi_ta mi co_stas_se, vi sal_ve_
I'll save you should it cost me e_ven my
ALLEGRO
ff
ff
Ped.
*
UN POCO MENO del 1º TEMPO
CAV.
_rò! Ma indu_giar fino a notte è mal si_cu_ro...
life! To de_lay un_til night is scarcely prudent...
ANGEL.
Te_mo del
Day_light af_
UN POCO MENO del 1º TEMPO
col canto.....
p
(indicando)
(pointing)
CAV.
La cap_pel_la mette a un or_to mal
From the Cha_pel door you en_ter a_
A.
so_le!..
_frights me!..

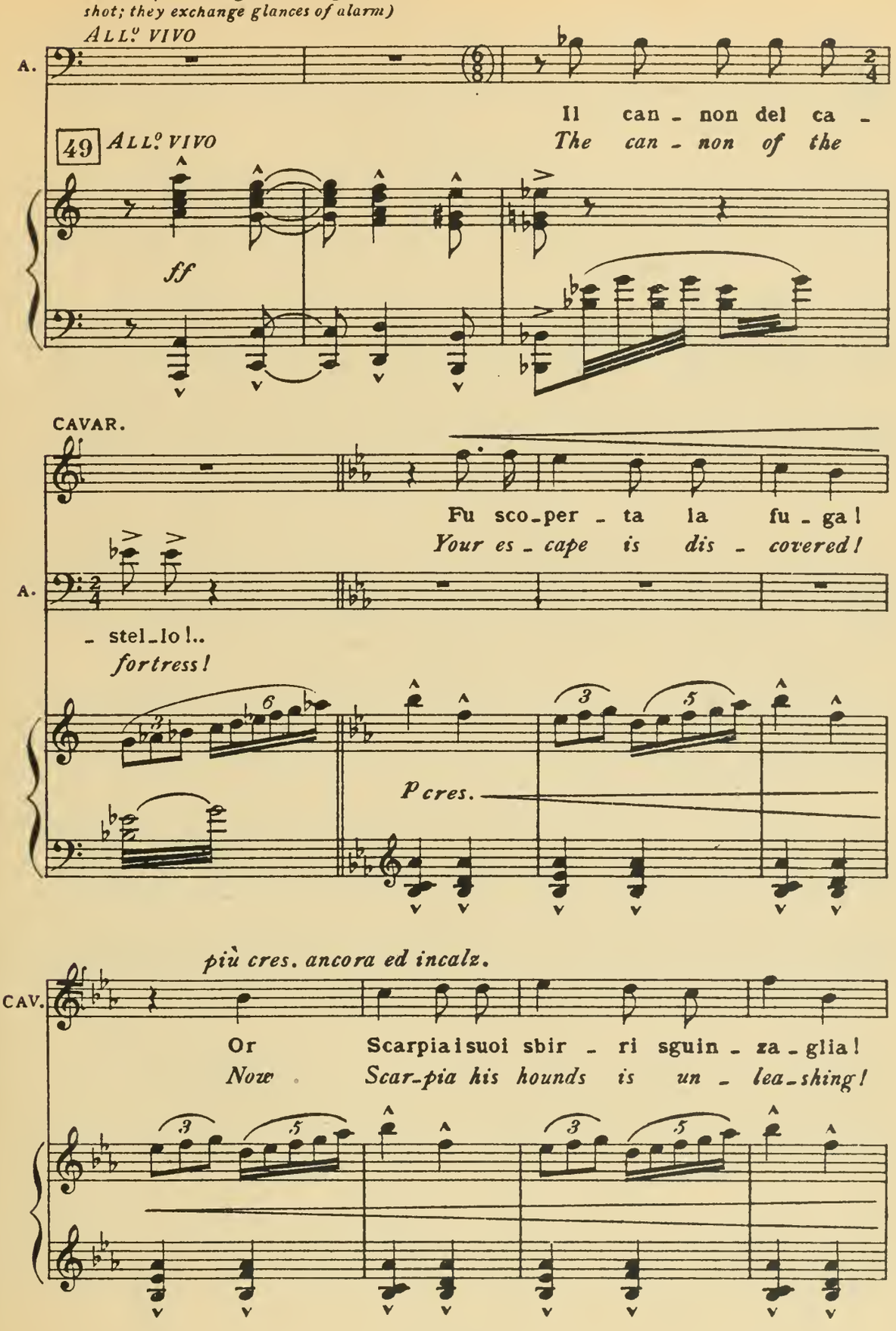

CAV.
chiu_so, poi c'è un can_ne_to che va
garden, Thence runs a rough_ish path which
CAV.
lun_gi pei campi au_na mia vil_la...
tra_versing some fields, leads to my vil_la...
ANGEL.
M'è no_ta...
I know it
47
p
CAV.
Ec_co la chia_ve... innan_zi
Here is the door key... Before 'tis
mf

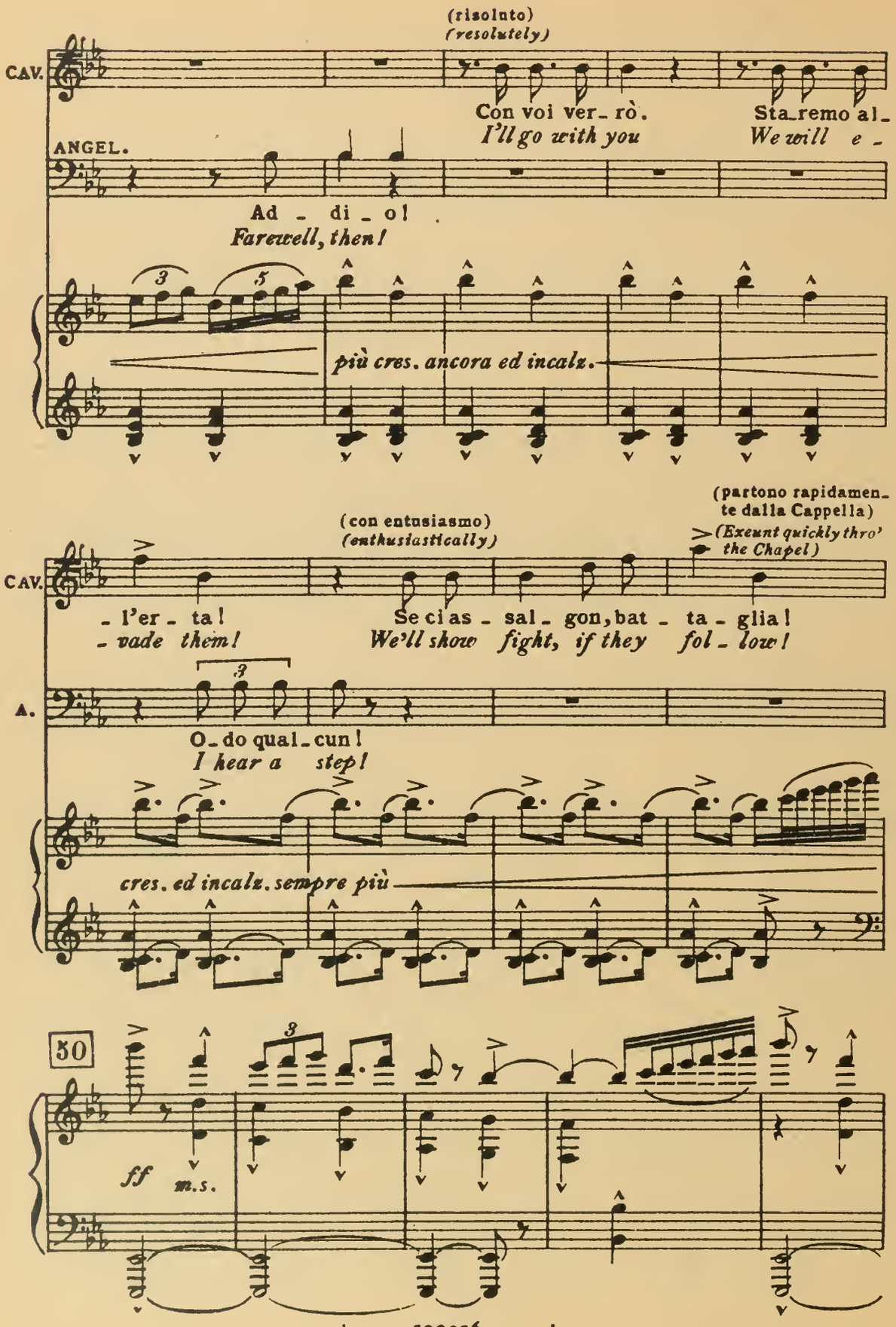

CAV.
se - ra io vi rag - giun_go, por - ta - - te con
dark I will re - join you. Take with you the
p
p
CAV.
vo - i le ve - sti fem_mi - ni - - li...
clothes here con - cealed by your fair sis - - ter...
f
(Angelotti va a prendere le vesti nascoste da sua sorella)
(Ang. picks up the garments hidden under the altar)
ND.te LENTO
pp dolce
MOSSO COME PRIMA
ANGEL.
Ch'io le in_
Must I
MOSSO COME PRIMA
48
p


CAV.
Per or non mon - ta, il sen -
I think you need not, for the
A
- dos - si?
wear them?
Vigoroso e deciso
f
CAV.
- tie - ro è de - ser - to...
path is de - ser - ted...
p
(per uscire)
(going out)
(Cavaradossi accorrendo ancora verso Angelotti)
(Cavaradossi follows him hurriedly)
ANGEL.
Ad - di - o!...
Fare-well, then!
p
pp
2 Ped.
**


CAVAR.
a piacere
Se ur_ges_se il pe - ri_glio, cor_rete al pozzo del giar_
Should dan_ger be urgent, take refuge in the gar_den
col canto
a tempo
a piacere
CAV.
_din.
well.
L'ac_qua è nel fon_do, ma a mez_zo del_la
Just half way down you will find a narrow
pp a tempo
col canto
a tempo
CAV.
can_na un pic_ciol var_co gui_da ad un an_tro o_
passage con_necting the old well with a spa_cious
a tempo
(un colpo di
(A cannon-
CAV.
_scu_ro, ri_fu_gio impe_ne_tra_bi_le e si_cu_ro!
cel_lar, there hid_den, you will be in perfect safety!
col canto
(cannone)
ff
8.a sotto
109916

cannone; i due si guardano agitatissimi)
*shot; they exchange glances of alarm)*




(risoluto)
(resolutely)
CAV.
Con voi ver_rò.
I'll go with you
Sta_remo al_
We will e_
ANGEL.
Ad_di_o!
Farewell, then!
più cres. ancora ed incalz.
(con entusiasmo)
(enthusiastically)
(partono rapidamente dalla Cappella)
(Exeunt quickly thro' the Chapel)
CAV.
_l'er_ta!
_vade them!
Se ci as_sal_gon, bat_ta_glia!
We'll show fight, if they fol_low!
A.
O_do qual_cun!
I hear a step!
cres. ed incalz. sempre più
30
ff
m.s.

SAGR. (entra correndo, tutto scalmanato)
SACR. *(enter Sacristan hurriedly, well-nigh breathless, exclaiming)*

Som - mo giu - bi - lo, Eccel -
*Glo - rious news, your Ec -*

*p*

(non vedendo neppure questa volta il pittore sull'impalcato rimane molto sorpreso)
*(astounded at not seeing Cav. seated before the easel)*

*rall.* *Meno 3* *rall. sempre*

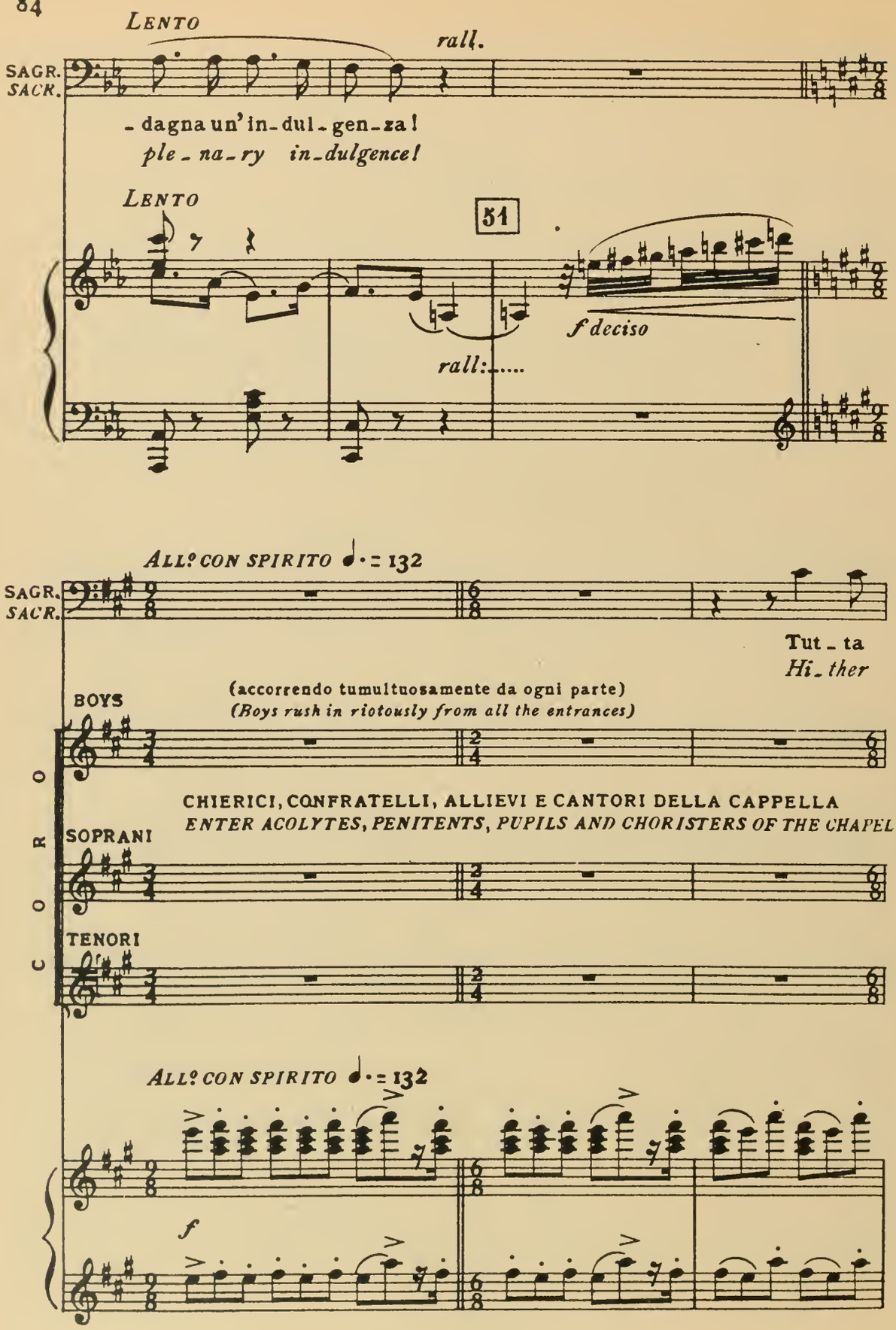
SAGR. SACR. - len - za!.. Non c'è più! Ne son do - len - te!..
*- cel - lency! He is gone! Now that's a pi - ty!*

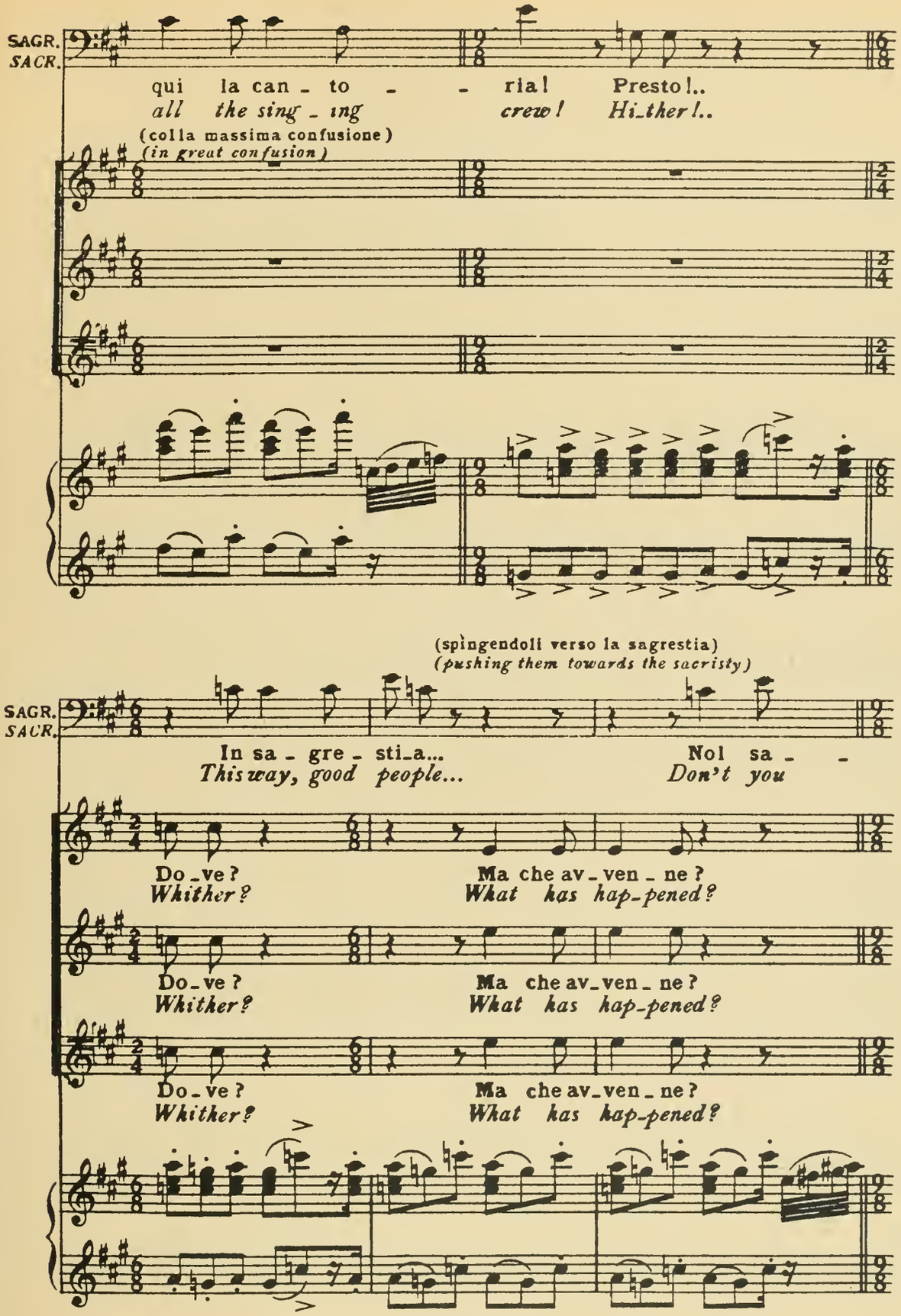
*rall:.....* *col canto.....* *rall. sempre*

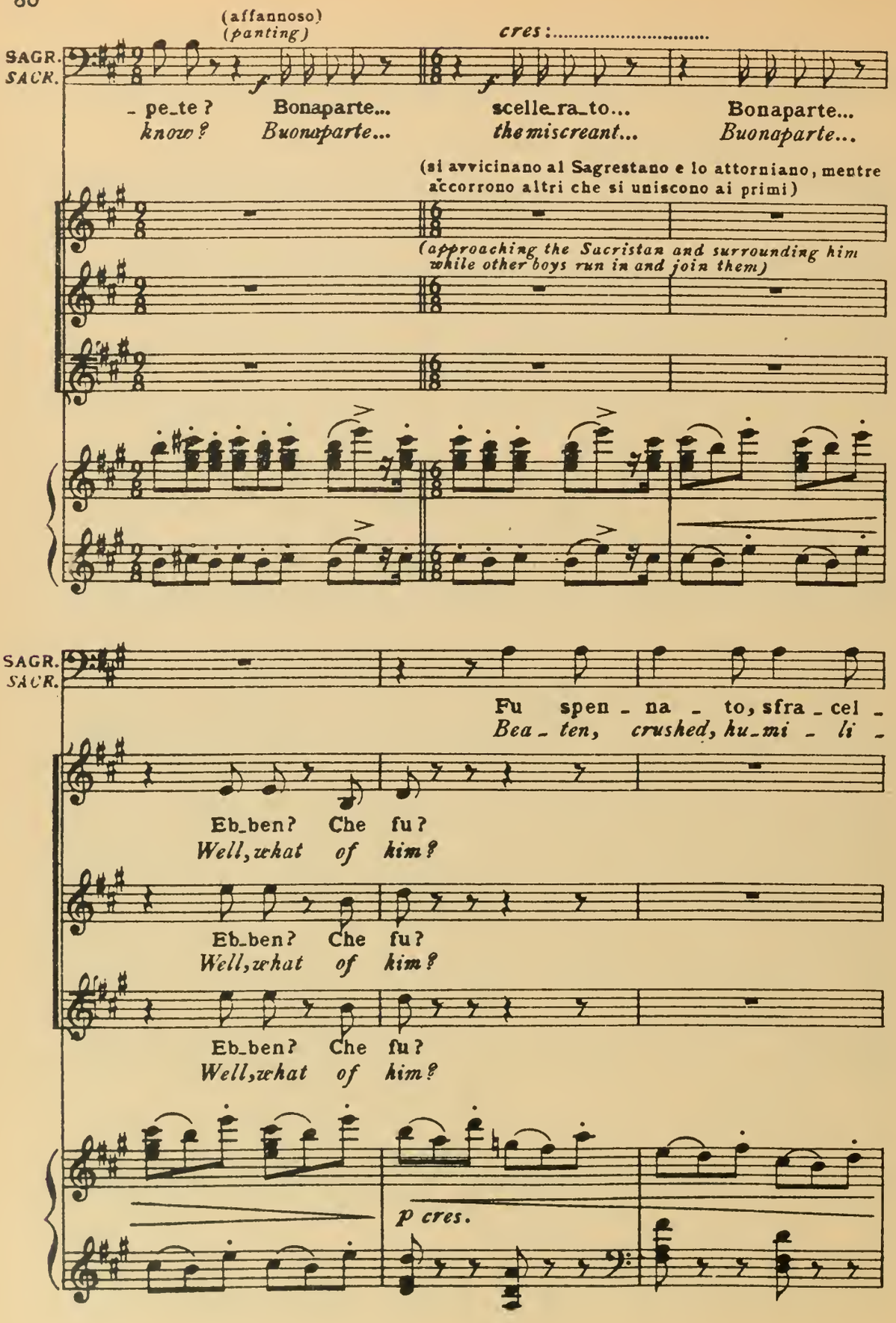
*più rall.*

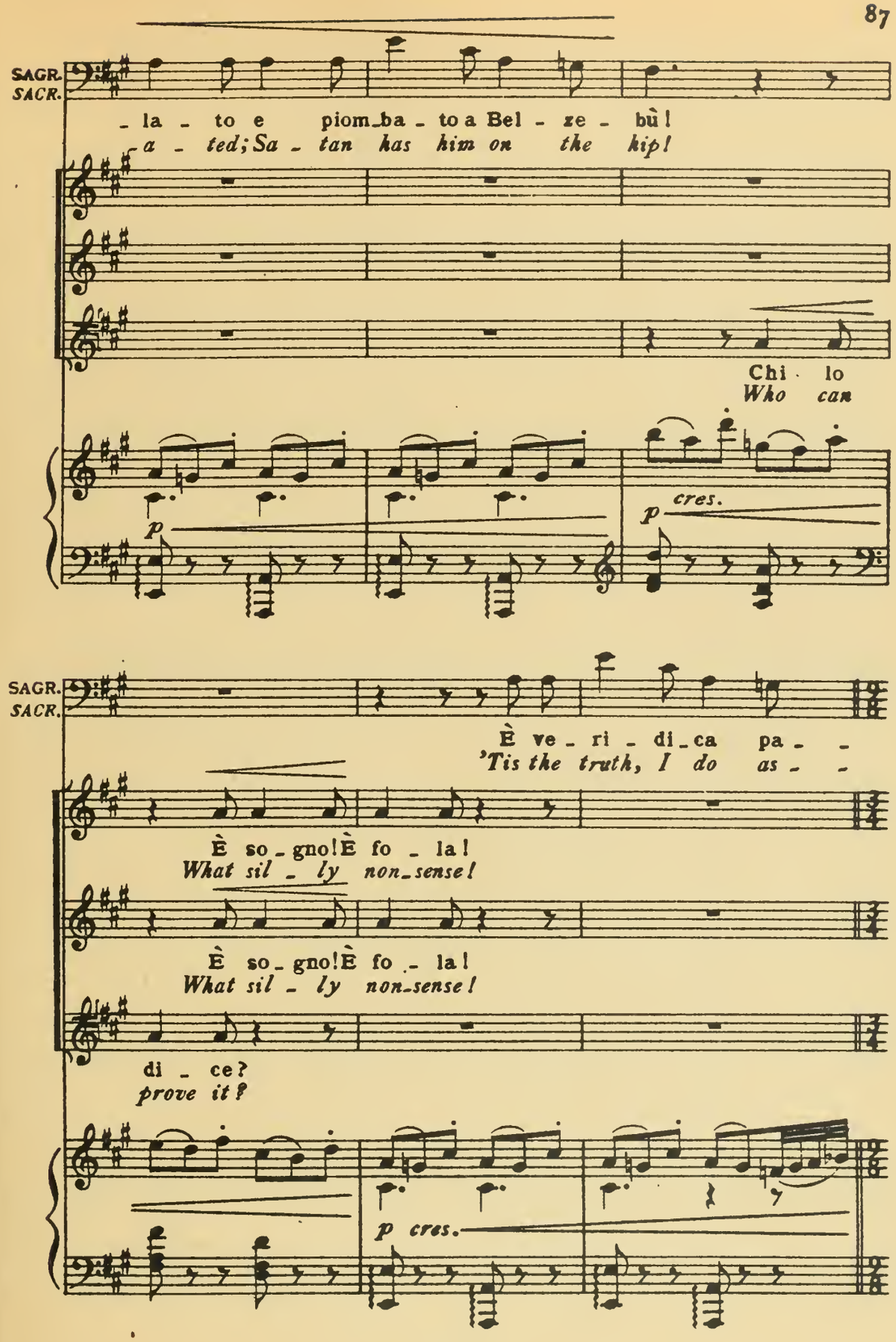
SAGR. SACR. Chi con - tri - sta un mi - scre - den - te si gua -
*He who grieves an un - be - lie - ver gains a*

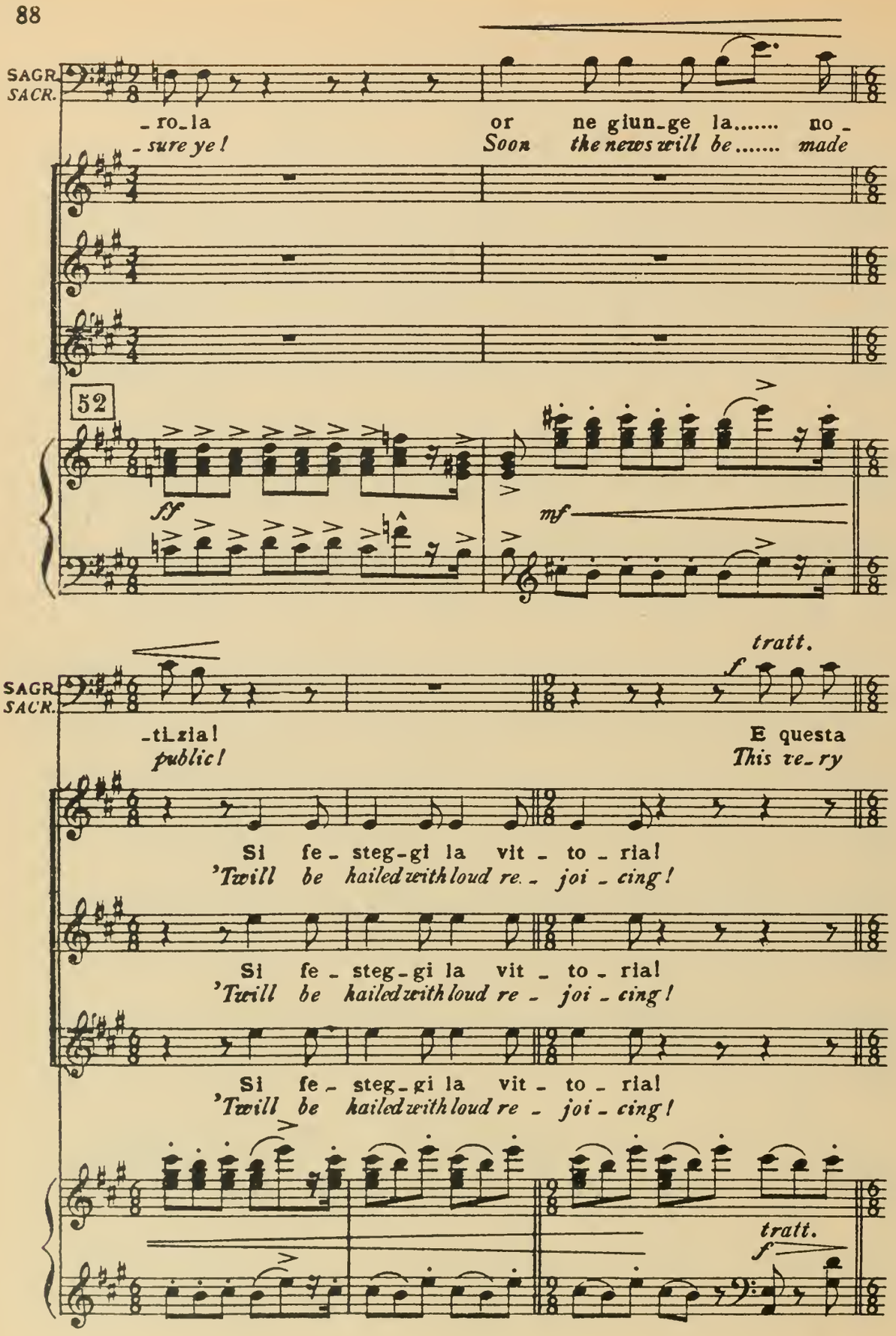
*più rall:.....*

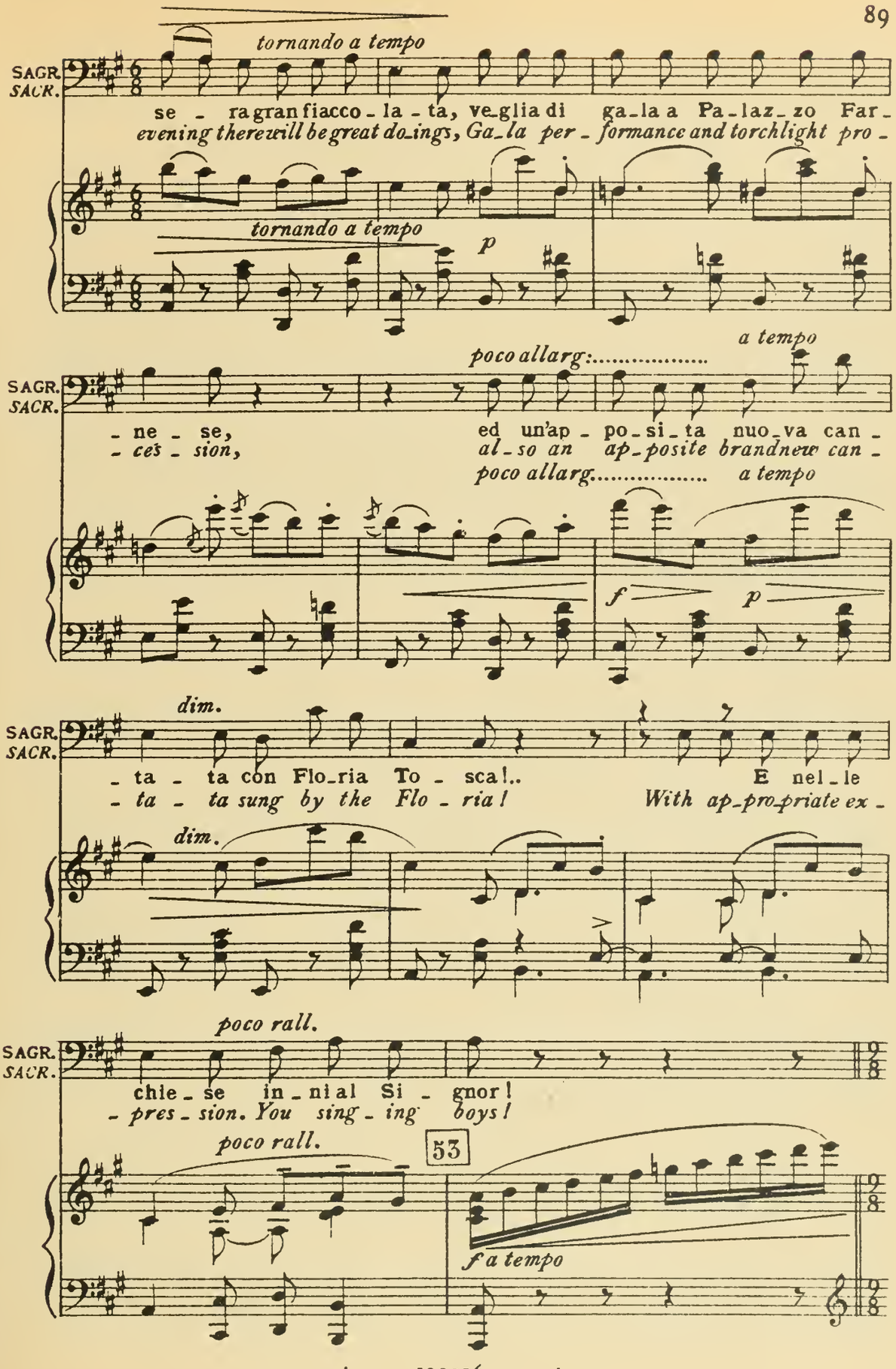

LENTO
rall.
SAGR. SACR.
- dagna un' in- dul- gen- za!
ple- na- ry in- dulgence!
LENTO
51
f deciso
rall:.....
ALL° CON SPIRITO ♩. = 132
SAGR. SACR.
Tut- ta
Hi- ther
(accorrendo tumultuosamente da ogni parte)
(Boys rush in riotously from all the entrances)
BOYS
CHIERICI, CONFRATELLI, ALLIEVI E CANTORI DELLA CAPPELLA
ENTER ACOLYTES, PENITENTS, PUPILS AND CHORISTERS OF THE CHAPEL
SOPRANI
TENORI
CORO
ALL° CON SPIRITO ♩. = 132
f

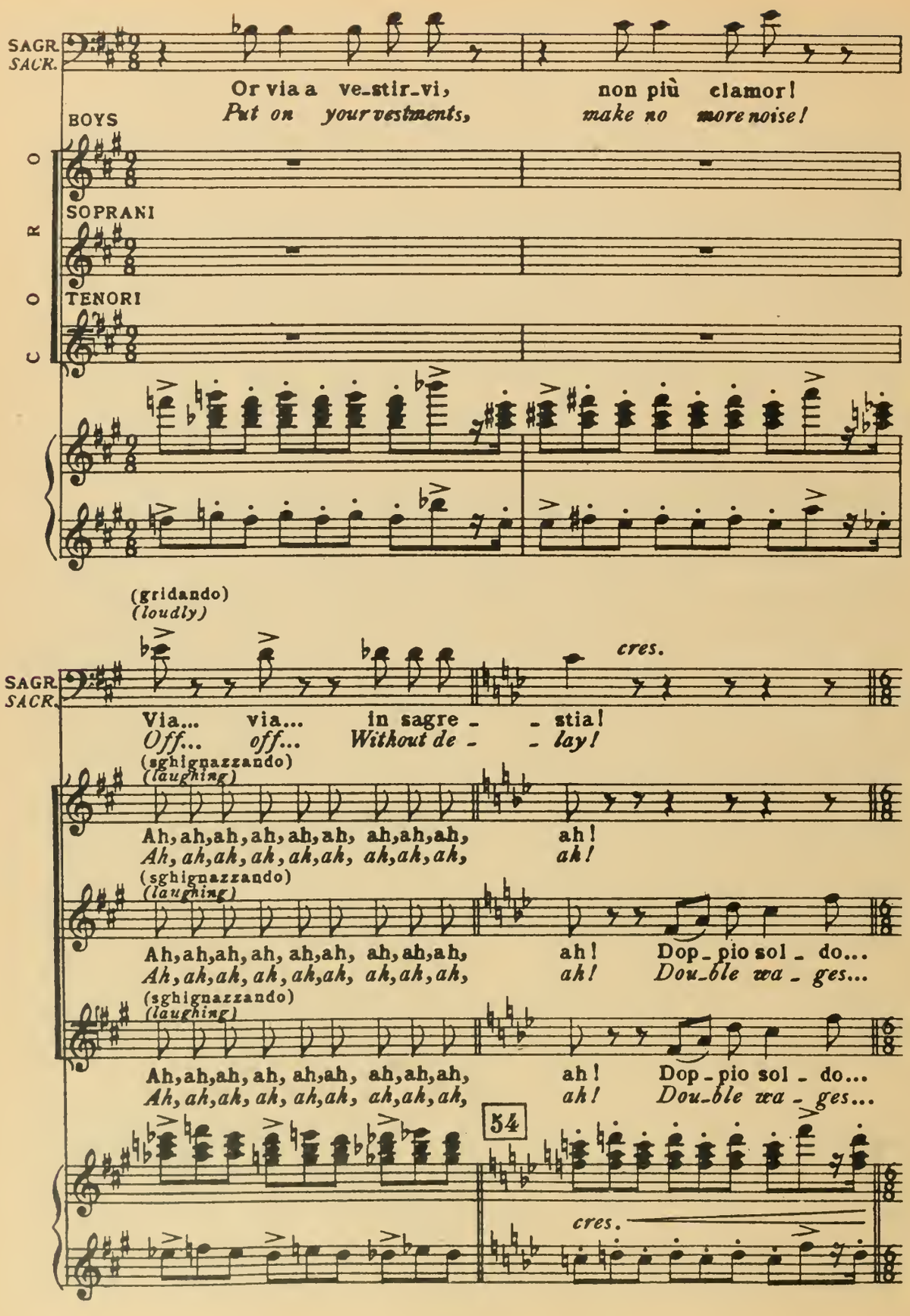

SAGR.
SACR.
qui la can - to - - ria! Presto!..
all the sing - ing crew! Hi-ther!..
(colla massima confusione)
(in great confusion)
(spingendoli verso la sagrestia)
(pushing them towards the sacristy)
In sa - gre - sti-a... Nol sa - -
This way, good people... Don't you
Do-ve? Ma che av-ven-ne?
Whither? What has hap-pened?
Do-ve? Ma che av-ven-ne?
Whither? What has hap-pened?
Do-ve? Ma che av-ven-ne?
Whither? What has hap-pened?


(affannoso)
(panting)
cres:.....
SAGR.
SACR.
- pe_te? Bonaparte... scelle_ra_to... Bonaparte...
know? Buonaparte... the miscreant... Buonaparte...
(si avvicinano al Sagrestano e lo attorniano, mentre accorrono altri che si uniscono ai primi)
(approaching the Sacristan and surrounding him while other boys run in and join them)
SAGR.
SACR.
Fu spen - na - to, sfra - cel -
Bea - ten, crushed, hu - mi - li -
Eb_ben? Che fu?
Well, what of him?
Eb_ben? Che fu?
Well, what of him?
Eb_ben? Che fu?
Well, what of him?
p cres.

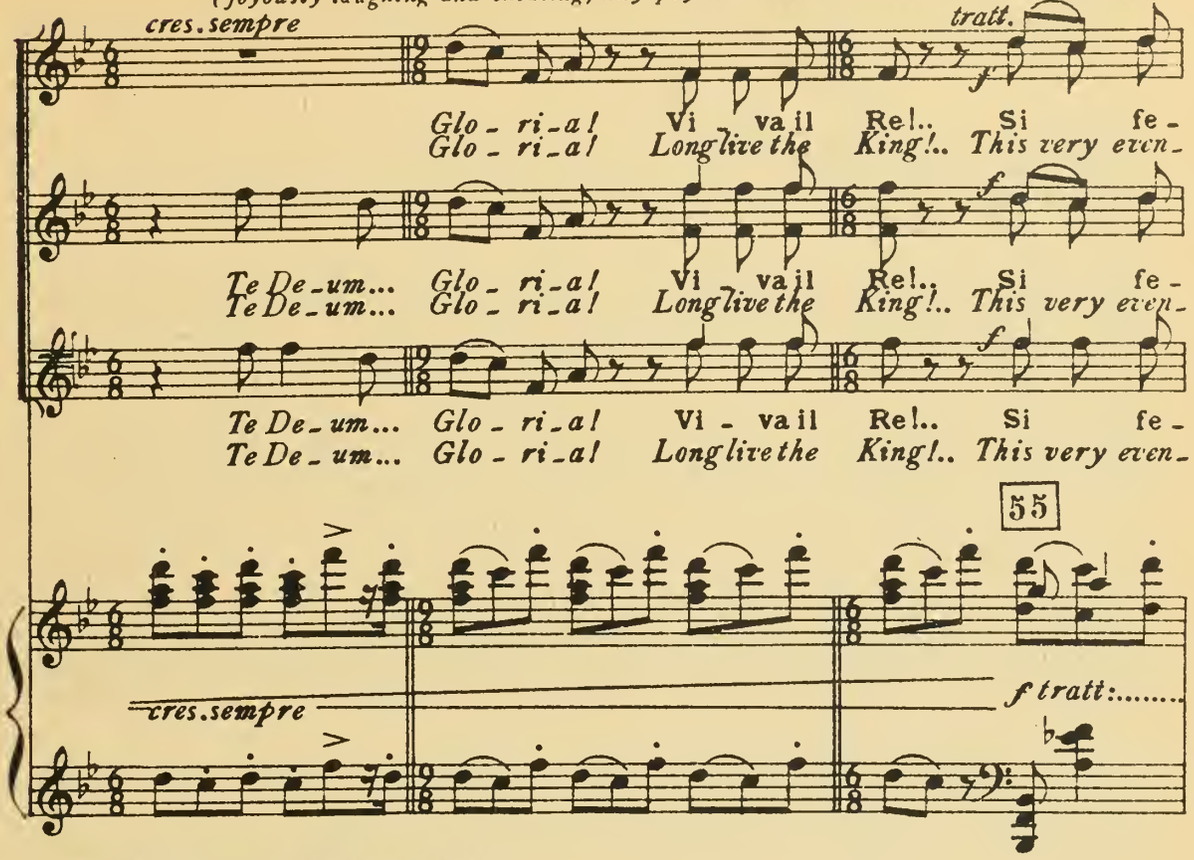

SAGR.
SACR.
- la - to e piom_ba - to a Bel - ze - bù!
- a - ted; Sa - tan has him on the hip!
Chi - lo
Who can
p
p cres.
SAGR.
SACR.
È ve - ri - di_ca pa - -
'Tis the truth, I do as - -
È so - gno! È fo - la!
What sil - ly non_sense!
È so - gno! È fo - la!
What sil - ly non_sense!
di - ce?
prove it?
p cres.


SAGR. SACR.
-ro-la
-sure ye!
or ne giun-ge la..... no-
Soon the news will be..... made
52
sf
mf
tratt.
f
-ti-zia!
public!
E questa
This ve-ry
Si fe-steg-gi la vit-to-ria!
'Twill be hailed with loud re-joi-cing!
Si fe-steg-gi la vit-to-ria!
'Twill be hailed with loud re-joi-cing!
Si fe-steg-gi la vit-to-ria!
'Twill be hailed with loud re-joi-cing!
tratt.
f

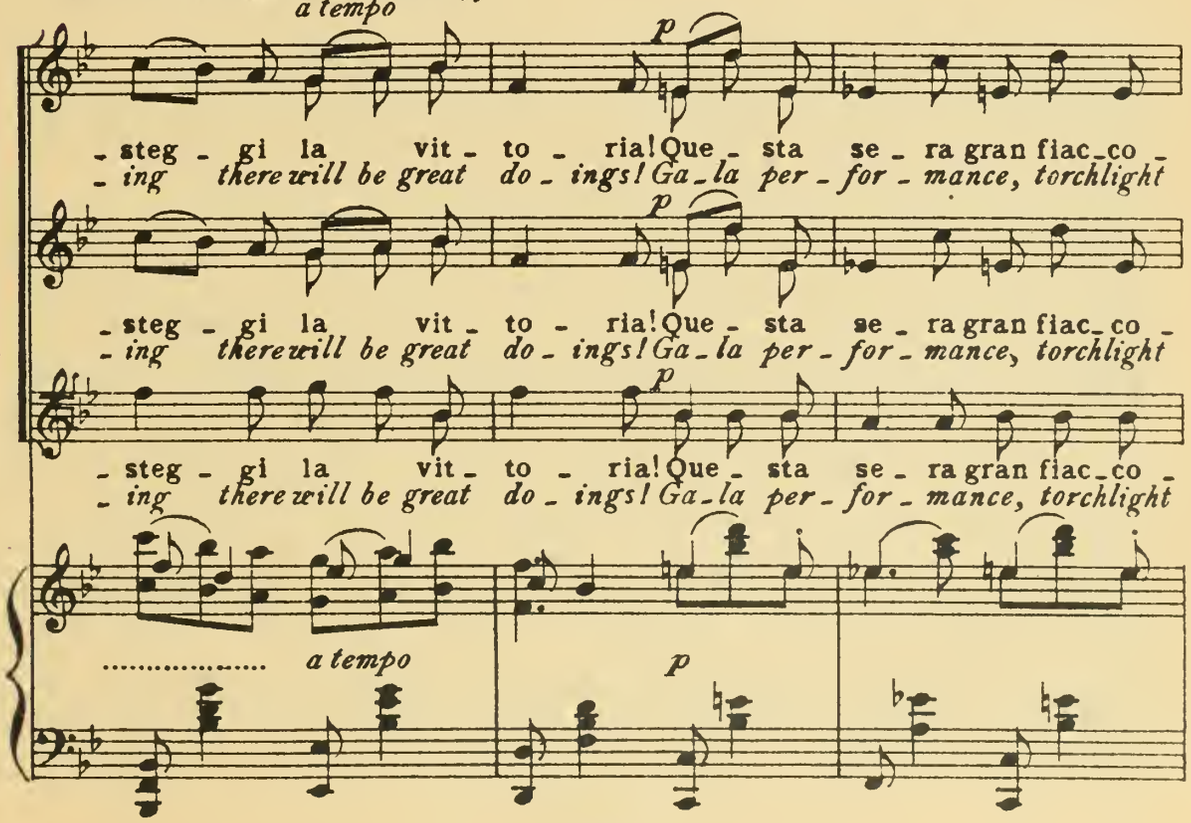

tornando a tempo
SAGR. SACR.
se - ra gran fiacco - la - ta, ve-glia di ga-la a Pa-laz-zo Far-
evening there will be great do-ings, Ga-la per-formance and torchlight pro-
tornando a tempo
p
poco allarg:.....
a tempo
SAGR. SACR.
- ne - se, ed un'ap - po-si-ta nuo-va can -
- ces - sion, al-so an ap-posite brandnew can -
poco allarg..... a tempo
f
p
dim.
SAGR. SACR.
- ta - ta con Flo-ria To - sca!.. E nel-le
- ta - ta sung by the Flo - ria! With ap-pro-priate ex -
dim.
poco rall.
SAGR. SACR.
chie - se in - ni al Si - gnor!
- pres - sion. You sing - ing boys!
poco rall.
53
f a tempo


SAGR. SACR.
Or via a ve-stir-vi, non più clamor!
Put on your vestments, make no more noise!
BOYS
CORO
SOPRANI
TENORI
(gridando)
(loudly)
cres.
Via... via... in sagre - - stia!
Off... off... Without de - - lay!
(sghignazzando)
(laughing)
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! Dop-pio sol - do...
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! Dou-ble wa - ges...
54
cres.

(ridendo e gridando gioiosamente, senza badare al Sagrestano che inutilmente li
*(joyously laughing and shouting, they pay no attention to the Sacristan, who tries in*




spinge ad urtoni verso la sagrestia)
*vain to drive them into the sacristy)*



SAGR.
SACR.

*f*

Or via a ve - stir - vi!..
*Put on your vestments!...*

- la - ta! Se - ra - ta di ga - la! Si..... fe -
*procession!* *A brand new can - ta - ta sung by*

- la - ta! Se - ra - ta di ga - la! Si..... fe -
*procession!* *A brand new can - ta - ta sung by*

- la - ta! Se - ra - ta di ga - la! Si..... fe -
*procession!* *A brand new can - ta - ta sung by*

*f*

*cres.*

- steg - gi la..... vit - to - ria, si..... fe - steg - gi la..... vit -
*Tos - ca, sung by Tos - ca, new can - ta - ta, sung by*

- steg - gi la..... vit - to - ria, si..... fe - steg - gi la..... vit -
*Tos - ca, sung by Tos - ca, new can - ta - ta, sung by*

- steg - gi la..... vit - to - ria, si..... fe - steg - gi la..... vit -
*Tos - ca, sung by Tos - ca, new can - ta - ta, sung by*

*cres.*

(saltellando e ridendo sgangheratamente)
*(jumping about and laughing)*

- to - ria! Vi - va il Re! Vi - va il Re!
*Tos - ca! Long live the King! Long live the King!*

- to - ria! Vi - va il Re! Vi - va il Re!
*Tos - ca! Long live the King! Long live the King!*

- to - ria! Vi - va il Re! Vi - va il Re!
*Tos - ca! Long live the King! Long live the King!*

56

*ff*

*Te Deum... Glo - ria!* Si fe - steg - gi la..... vit -
*Te Deum... Glo - ria! Yes, this even-ing there will be great*

*Te Deum... Glo - ria!* Si fe - steg - gi la..... vit -
*Te Deum... Glo - ria! Yes, this even-ing there will be great*

*Te Deum... Glo - ria!* Si fe - steg - gi la..... vit -
*Te Deum... Glo - ria! Yes, this even-ing there will be great*

(apparendo improvvisamente dalla porticina)(con grande autorità)
*(appearing unexpectedly in the doorway, exclaims imperiously)*

SCARPIA

*And.te sost.to molto* — *a piacere*

Un tal bac_ca_no in chiesa! Bel ri_

*Pray why this great com_motion? And in*

SAGR. / *SACR.* (alla vista di Scarpia tutti si arrestano allibiti come per incanto - Il Sagre.
*(Seeing Scar. all are stricken dumb and motionless, as though spell-bound)*

- to_....
*do...*

- to_....
*do...*

- to_....
*do...*

*And.te sost.to molto*

*ff* *m.s.* *col canto.....*

*Mod.to mosso*

(seguono Scarpia, Spoletta ed alcuni sbirri)
*(Spoletta and other police-agents follow Scarpia)*

SCAR.

- spet_to!
*church too!*

stano impaurito balbetta:)
*(The Sacristan affrighted, stammers)*

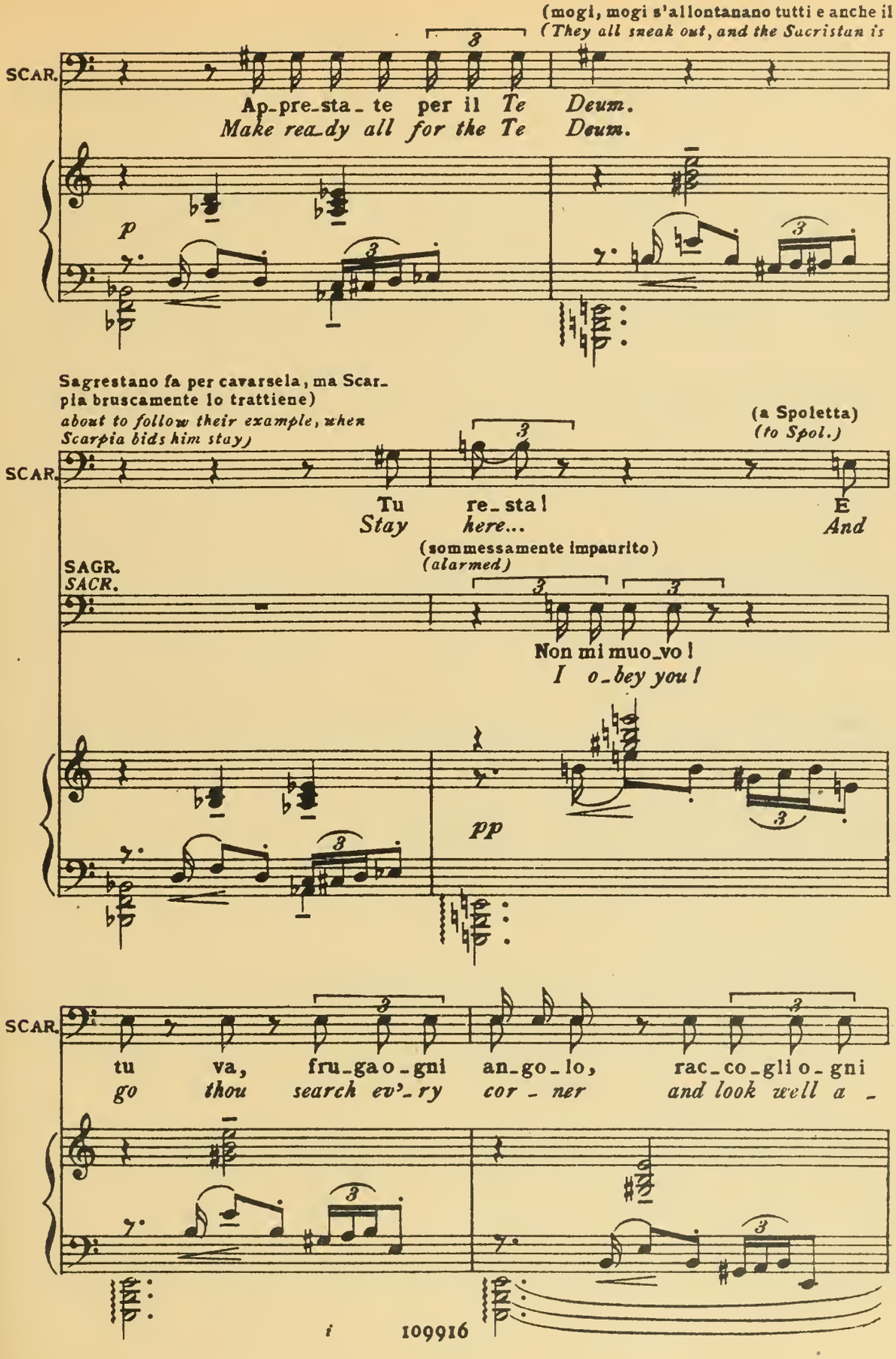
SAGR. / *SACR.*

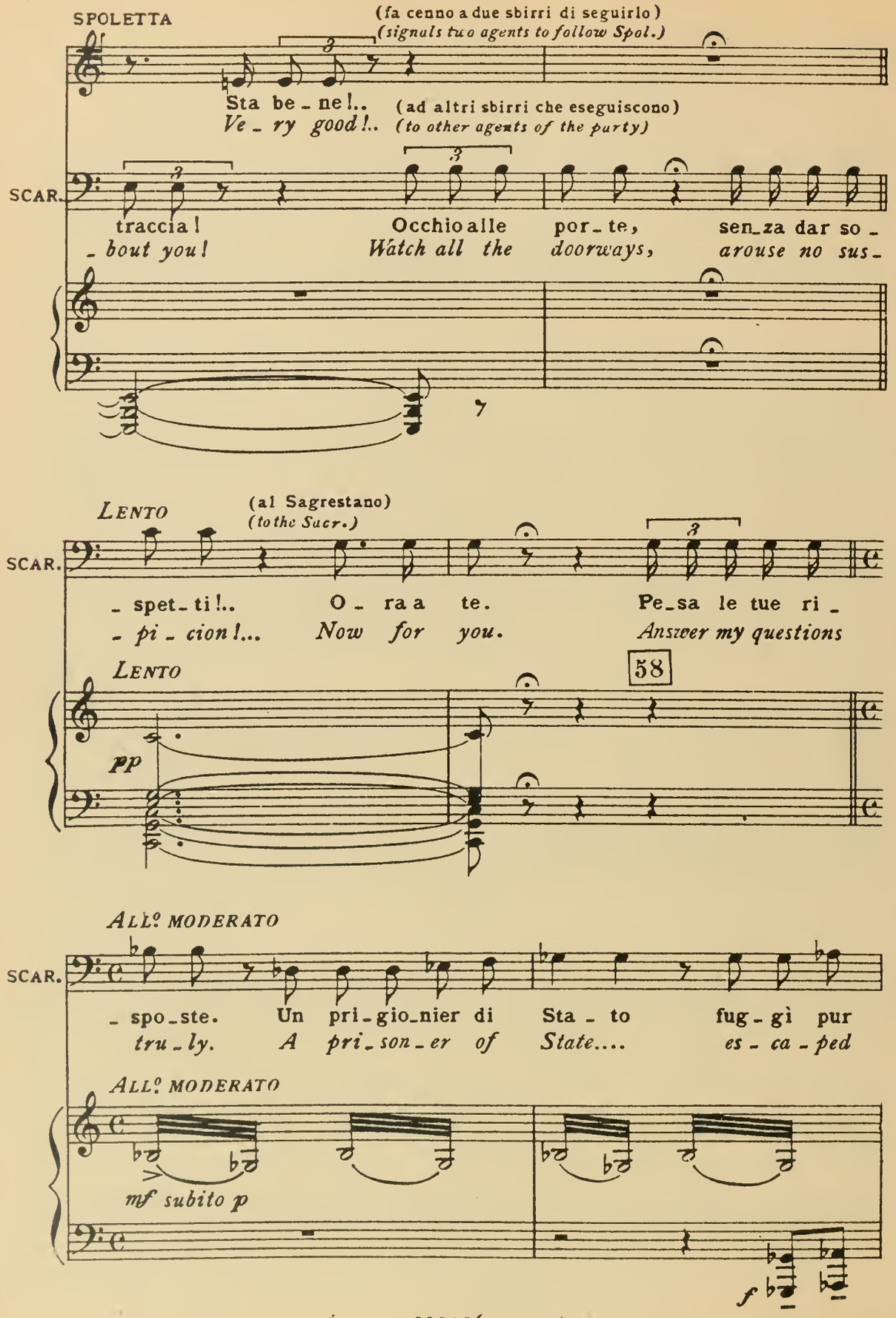
Ec_cel_len - za, il gran giu_bi_lo...
*Ex_cel_len - cy* *we were overjoyed...*

57

*Mod.to mosso*

*p*


(mogi, mogi s'allontanano tutti e anche il
(They all sneak out, and the Sacristan is
SCAR.
Ap-pre-sta-te per il Te Deum.
Make ready all for the Te Deum.
p
Sagrestano fa per cavarsela, ma Scar-
pia bruscamente lo trattiene)
about to follow their example, when
Scarpia bids him stay)
(a Spoletta)
(to Spol.)
SCAR.
Tu re-sta! E
Stay here... And
SAGR.
SACR.
(sommessamente impaurito)
(alarmed)
Non mi muo-vo!
I o-bey you!
pp
SCAR.
tu va, fru-ga o-gni an-go-lo, rac-co-gli o-gni
go thou search ev'-ry cor-ner and look well a-


SPOLETTA
(fa cenno a due sbirri di seguirlo)
(signals two agents to follow Spol.)
Sta be_ne!..
Ve_ry good!..
(ad altri sbirri che eseguiscono)
(to other agents of the party)
SCAR.
traccia!
_bout you!
Occhio alle
Watch all the
por_te,
doorways,
sen_za dar so_
arouse no sus_
LENTO
(al Sagrestano)
(to the Sacr.)
SCAR.
_spet_ti!..
_pi_cion!...
O_ra a te.
Now for you.
Pe_sa le tue ri_
Answer my questions
LENTO
58
pp
ALL.º MODERATO
SCAR.
_spo_ste.
tru_ly.
Un pri_gio_nier di
A pri_son_er of
Sta_to
State....
fug_gì pur
es_ca_ped
ALL.º MODERATO
mf subito p
f

(energico)
*(emphatically)*

SCAR. o - ra da Ca - stel San - t'An - ge - lo... s'è ri - fu - gia - to
*an hour ago from fort San' An - ge - lo... And he is hidden*

*f*

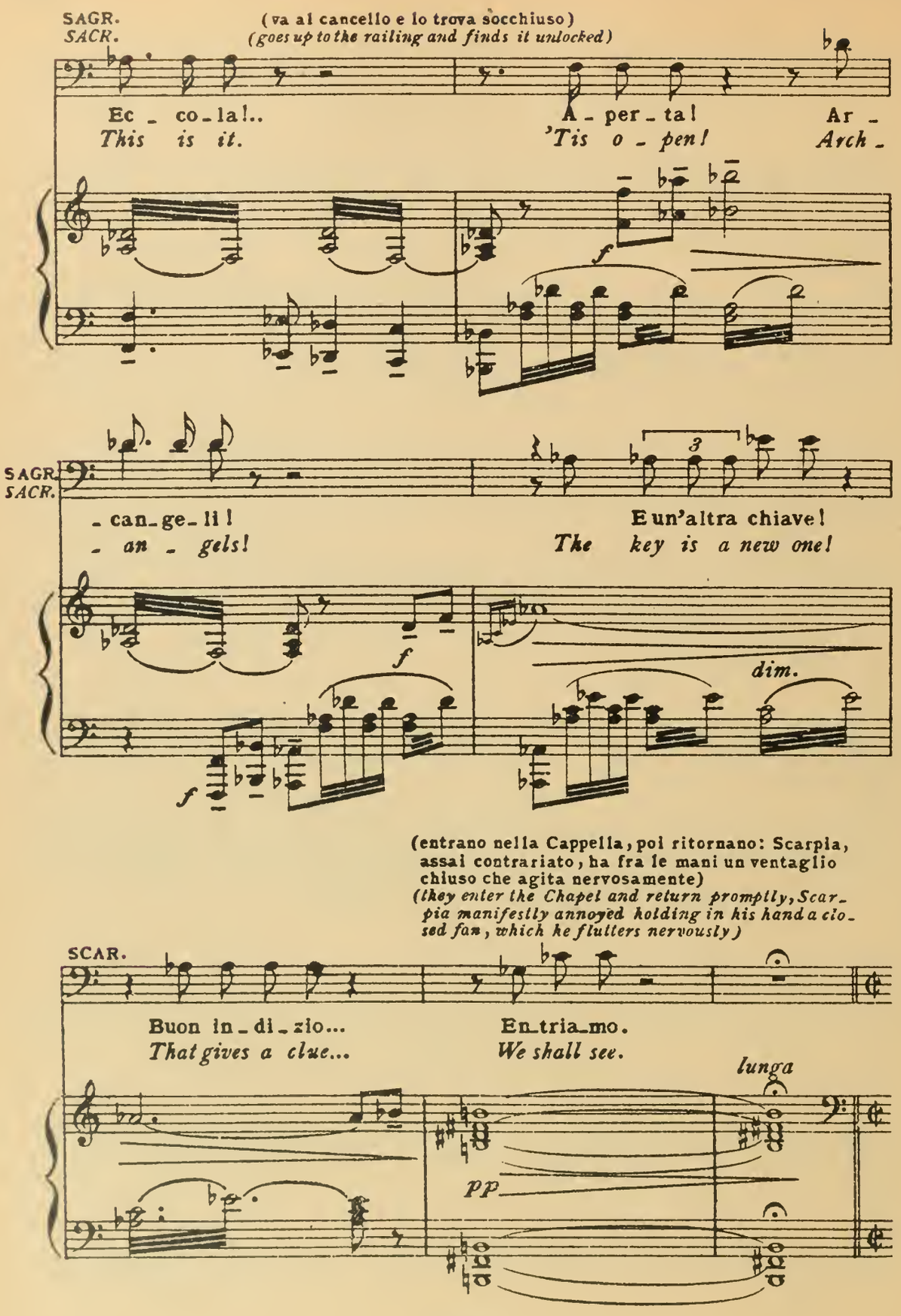
SCAR. qui... For - se c'è anco - ra. Do -
*here... He must be here still. Which*

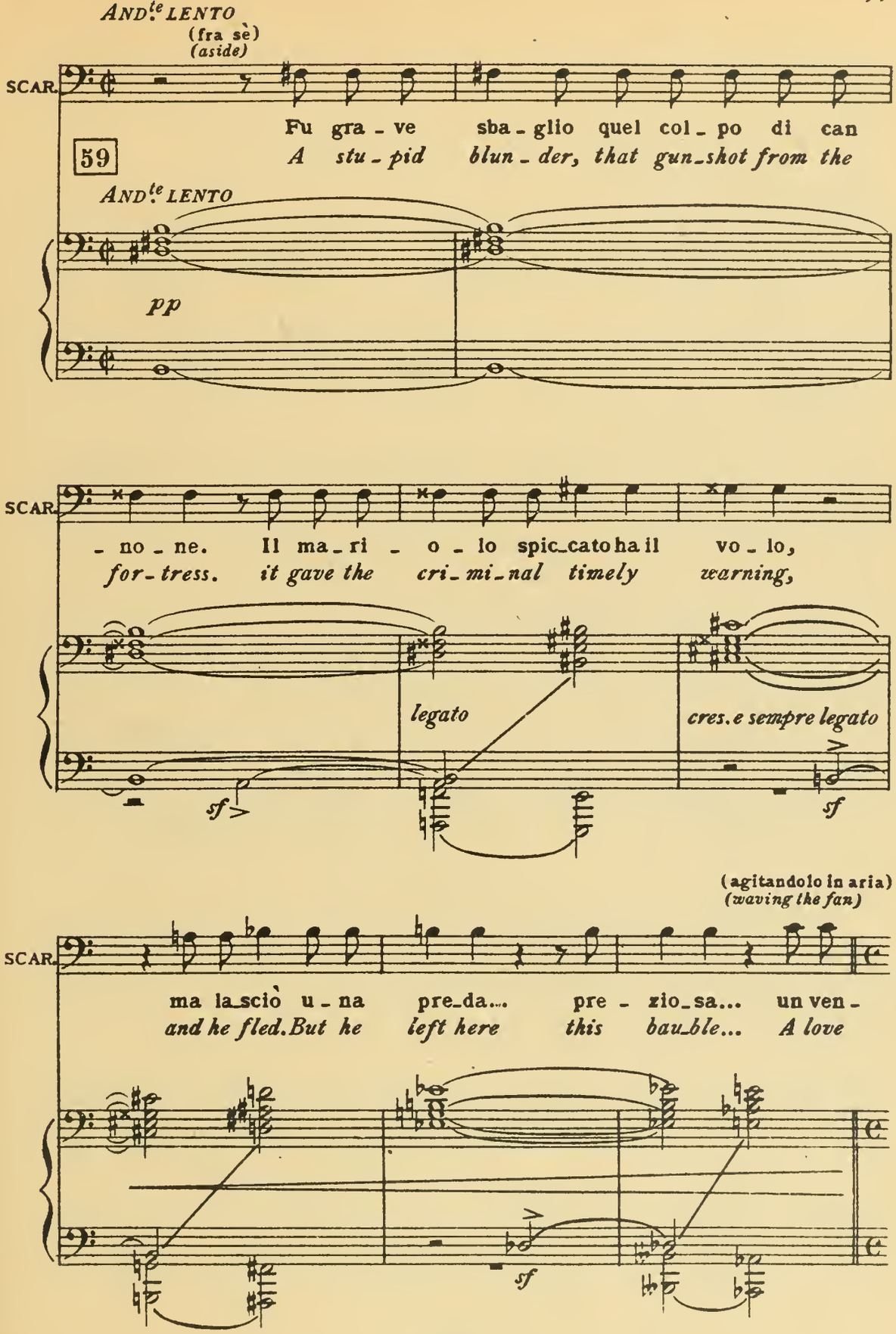
SAGR. *SACR.* Mi - se - ri - cordia!
*Mi - se - ri - cordia!*

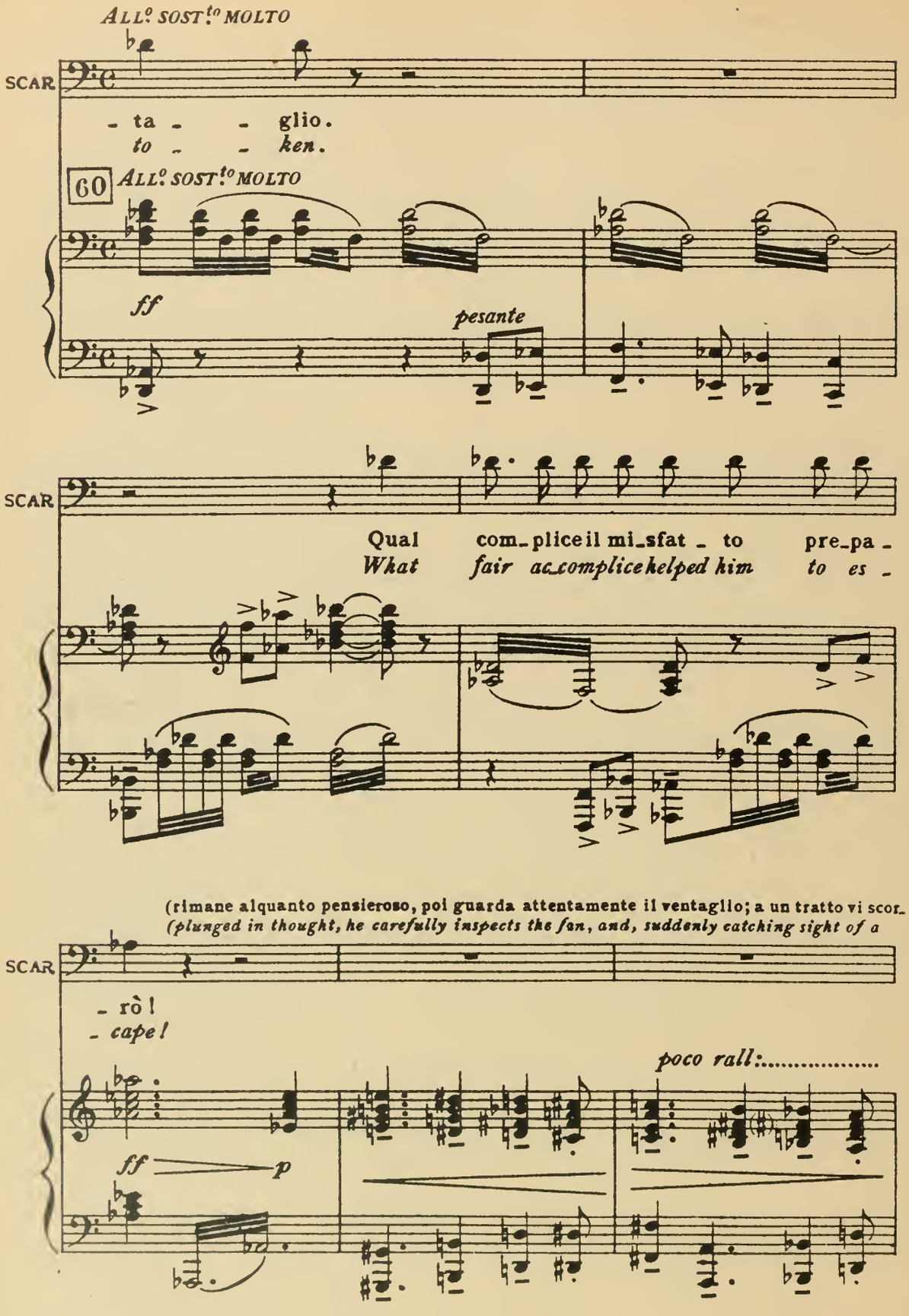
*f*

SCAR. - v'è la cap - pel - la de - gli At - ta - van - ti?
*chap - el bears the name of the At - ta - van - ti?*

*pesante*


SAGR.
SACR.
(va al cancello e lo trova socchiuso)
(goes up to the railing and finds it unlocked)
Ec - co - la!..
This is it.
A - per - ta!
'Tis o - pen!
Ar -
Arch -
f
SAGR.
SACR.
- can - ge - li!
- an - gels!
E un'altra chiave!
The key is a new one!
3
f
f
dim.
(entrano nella Cappella, poi ritornano: Scarpia, assai contrariato, ha fra le mani un ventaglio chiuso che agita nervosamente)
(they enter the Chapel and return promptly, Scarpia manifestly annoyed holding in his hand a closed fan, which he flutters nervously)
SCAR.
Buon in - di - zio...
That gives a clue...
En - tria - mo.
We shall see.
lunga
pp


AND.te LENTO
(fra sè)
(aside)
SCAR.
Fu gra - ve sba - glio quel col - po di can
A stu - pid blun - der, that gun - shot from the
59
AND.te LENTO
pp
SCAR.
- no - ne. Il ma - ri - o - lo spic - cato ha il vo - lo,
for - tress. it gave the cri - mi - nal timely warning,
legato
cres. e sempre legato
sf
sf
(agitandolo in aria)
(waving the fan)
SCAR.
ma la - sciò u - na pre - da... pre - zio - sa... un ven -
and he fled. But he left here this bau - ble... A love
sf


ALL.o SOST.to MOLTO
SCAR
- ta - - glio.
to - - ken.
60 ALL.o SOST.to MOLTO
ff
pesante
SCAR
Qual com-plice il mi-sfat - to pre-pa -
What fair ac-complice helped him to es -
(rimane alquanto pensieroso, poi guarda attentamente il ventaglio; a un tratto vi scor-
(plunged in thought, he carefully inspects the fan, and, suddenly catching sight of a
SCAR
- rò!
- cape!
poco rall:.....
ff
p

ge uno stemma e vivamente esclama:)
*coat-of-arms, exclaims:)*

(guarda intorno, scrutan-
*(looks around, exami-*

SCAR.

La marchesa Atta-van-ti!.. Il suo stemma...
*'Twas the fair At-ta-van-ti!...These are her arms...*

*molto dolce*

*p* *pp*

do ogni angolo della chiesa: i suoi occhi si arrestano sull'impalcato, sugli arnesi del pittore, sul quadro.....e il noto viso dell' Attavanti gli appare riprodotto nel volto della santa)
*ning every corner of the church. His attention is caught by the scaffolding, the painter's easel and the picture, in which the well-known face of the Attavanti is reproduced in that of Mary Magdalen)*

SCAR.

*LO STESSO MOVIMENTO*

*deciso*

*rall:.....f a tempo*

(al Sagrestano)
*(to the Sacr.)*

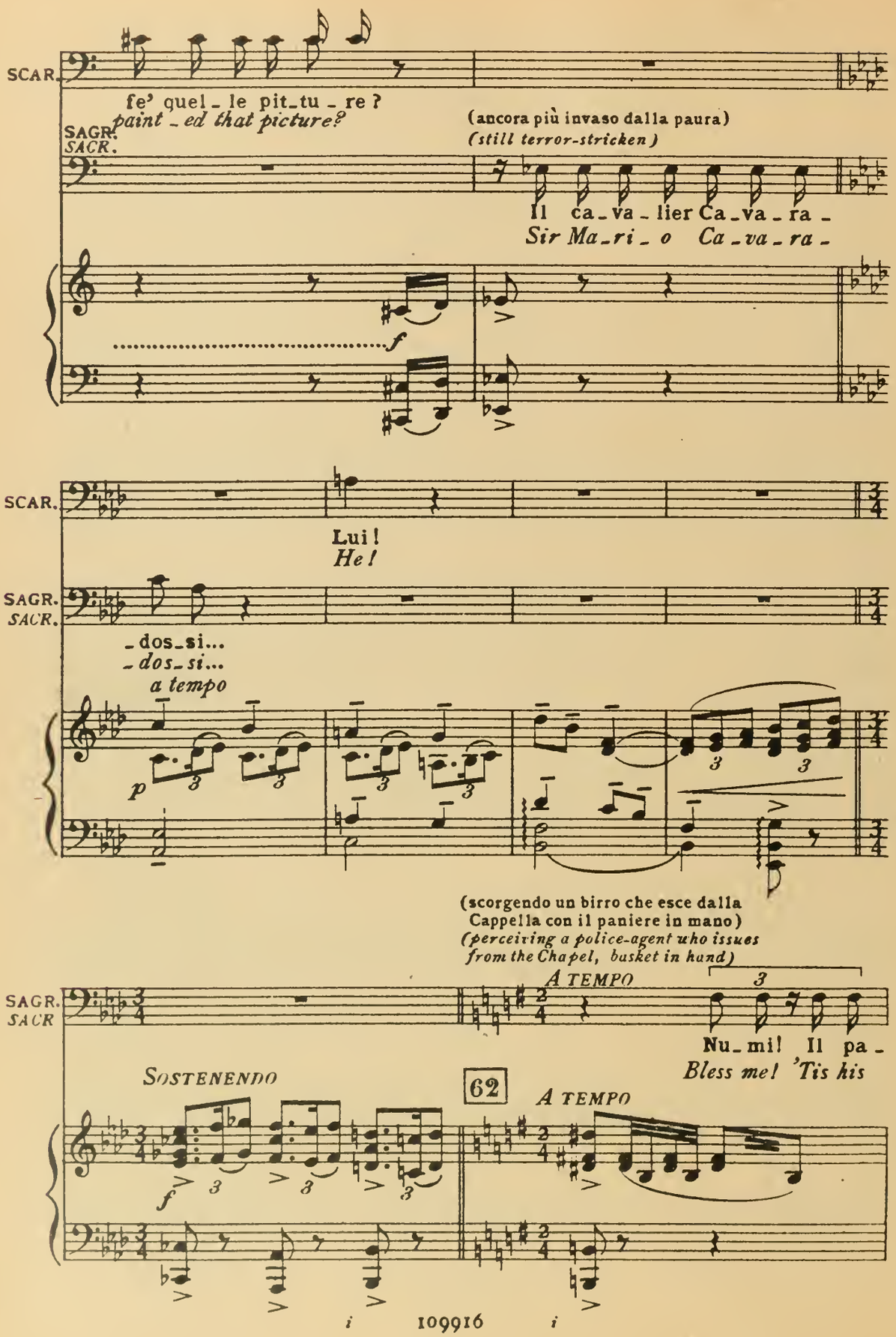
*ALL.° CON FUOCO*

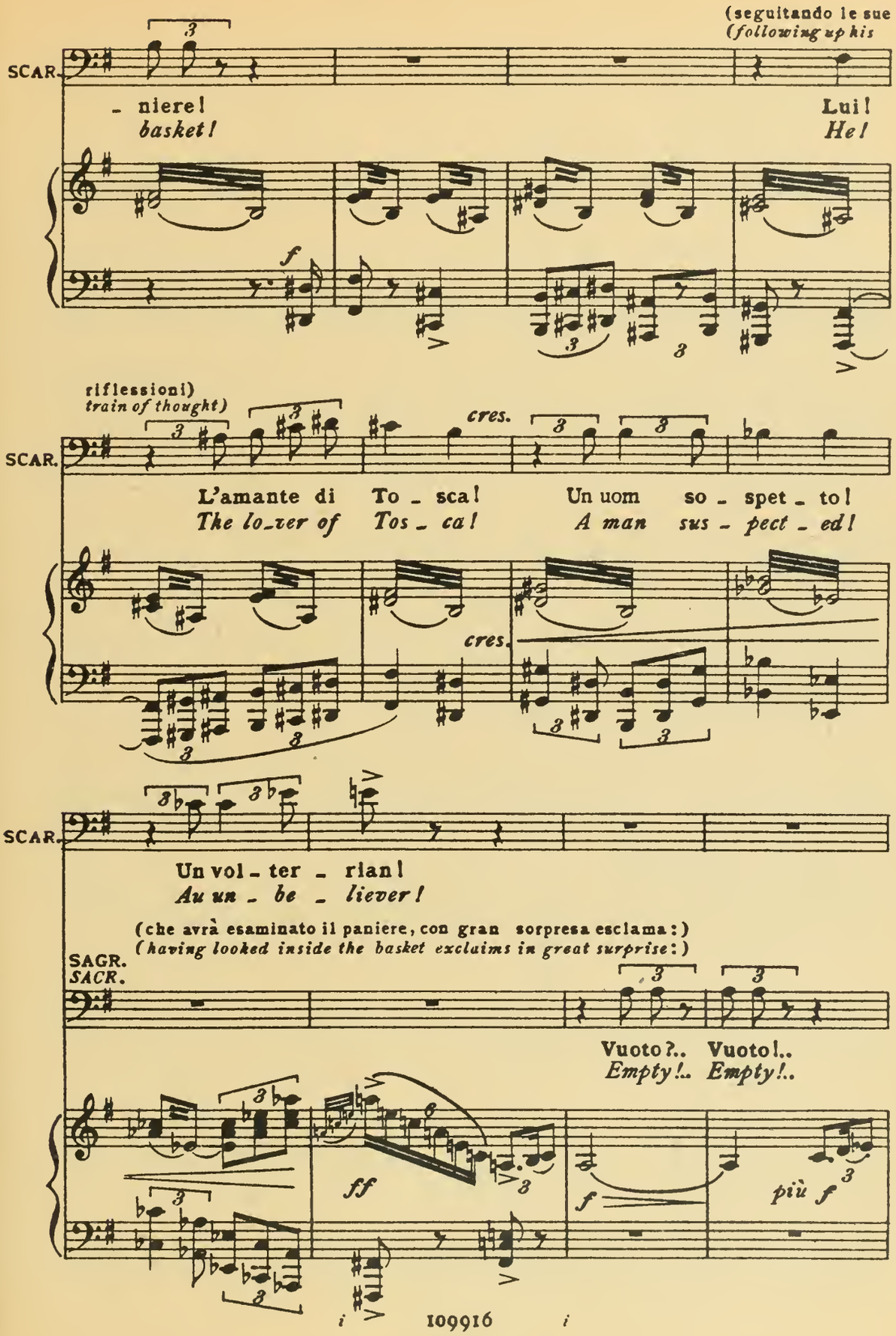
SCAR.

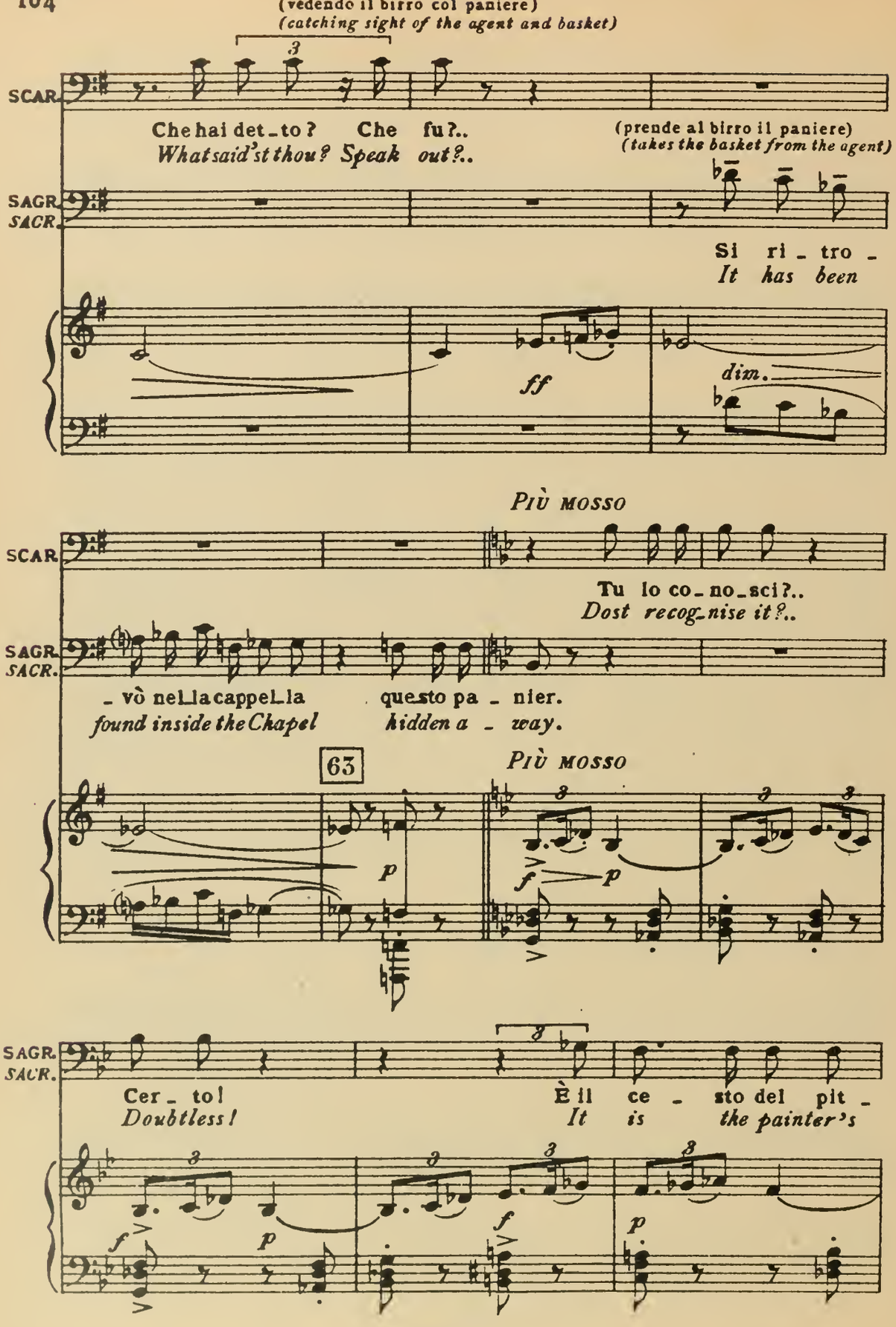
Il suo ri-trat-to! Chi
*It is her port-rait! Who*

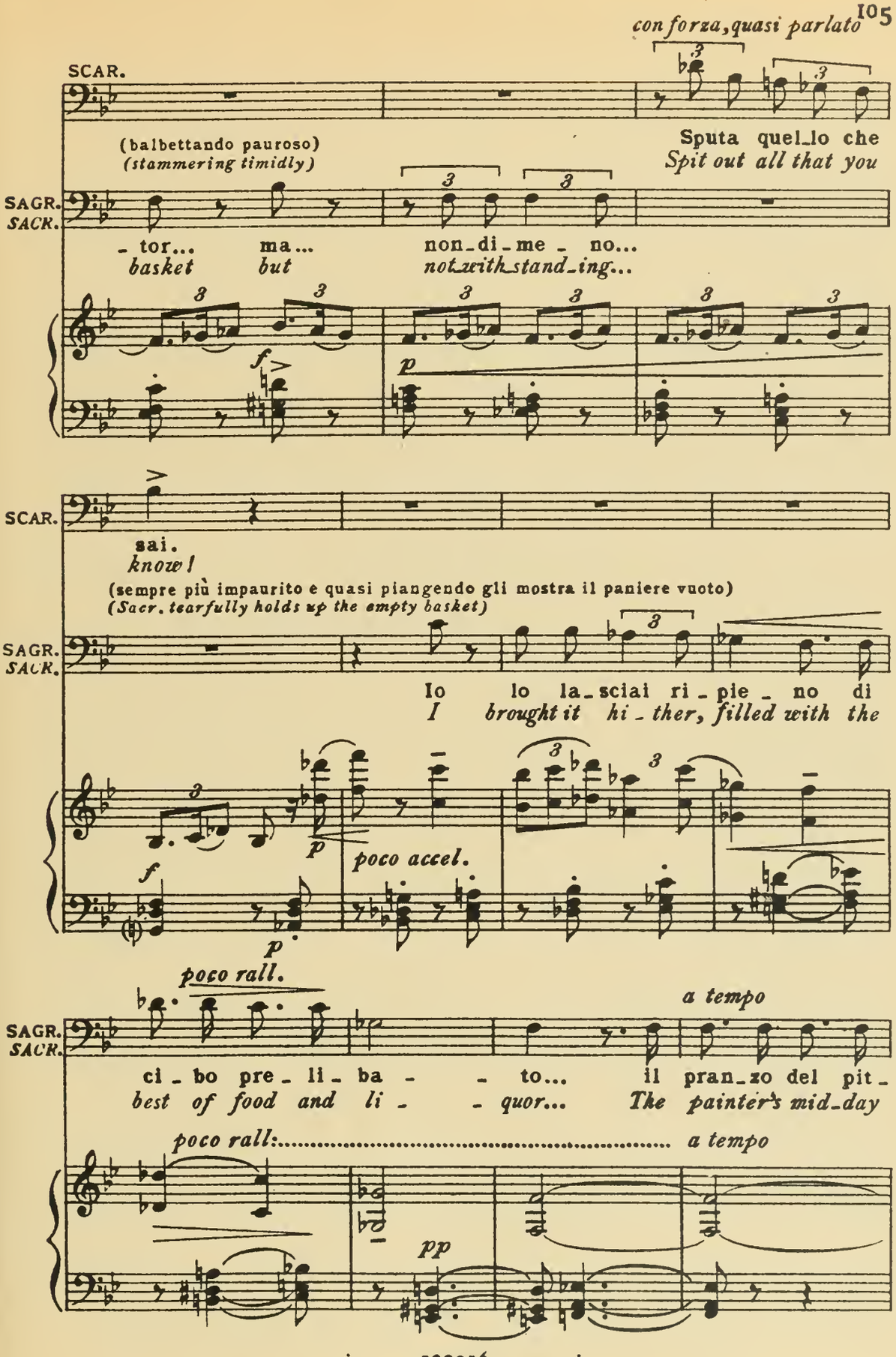
61 *ALL.° CON FUOCO*

*col canto.....*


SCAR.
fe' quel - le pit - tu - re ?
paint - ed that picture?
SAGR.
SACR.
(ancora più invaso dalla paura)
(still terror-stricken)
Il ca - va - lier Ca - va - ra -
Sir Ma - ri - o Ca - va - ra -
f
SCAR.
Lui!
He!
SAGR.
SACR.
- dos - si...
- dos - si...
a tempo
p
3
(scorgendo un birro che esce dalla Cappella con il paniere in mano)
(perceiving a police-agent who issues from the Chapel, basket in hand)
SAGR.
SACR
A TEMPO
Nu - mi! Il pa -
Bless me! 'Tis his
SOSTENENDO
62
A TEMPO
f


(seguitando le sue
(following up his
SCAR.
- niere!
basket!
Lui!
He!
riflessioni)
train of thought)
cres.
SCAR.
L'amante di To - sca!
The lo-ver of Tos - ca!
Un uom so - spet - to!
A man sus - pect - ed!
cres.
SCAR.
Un vol - ter - rian!
Au un - be - liever!
(che avrà esaminato il paniere, con gran sorpresa esclama:)
(having looked inside the basket exclaims in great surprise:)
SAGR.
SACR.
Vuoto?.. Vuoto!..
Empty!.. Empty!..
ff
f
più f


(vedendo il birro col paniere)
(catching sight of the agent and basket)
SCAR.
Che hai det_to? Che fu?..
What said'st thou? Speak out?..
(prende al birro il paniere)
(takes the basket from the agent)
SAGR. SACR.
Si ri_tro_
It has been
ff
dim.
PIÙ MOSSO
SCAR.
Tu lo co_no_sci?..
Dost recog_nise it?..
SAGR. SACR.
_vò nel_la cappel_la
found inside the Chapel
que_sto pa_nier.
hidden a_way.
63
PIÙ MOSSO
SAGR. SACR.
Cer_to!
Doubtless!
È il ce_sto del pit_
It is the painter's


con forza, quasi parlato
SCAR.
(balbettando pauroso)
(stammering timidly)
Sputa quel_lo che
Spit out all that you
SAGR.
SACR.
- tor... ma... non_di_me - no...
basket but not_with_stand_ing...
f
p
SCAR.
sai.
know!
(sempre più impaurito e quasi piangendo gli mostra il paniere vuoto)
(Sacr. tearfully holds up the empty basket)
SAGR.
SACR.
Io lo la_sciai ri - pie - no di
I brought it hi - ther, filled with the
poco accel.
poco rall.
a tempo
SAGR.
SACR.
ci - bo pre - li - ba - - to... il pran_zo del pit -
best of food and li - - quor... The painter's mid_day
poco rall:..... a tempo
pp

(con intenzione, inquirendo per scoprir terreno)
*(significantly)*

SCAR.

A - vrà pran - za - to!
*Which he has ea - ten!*

SAGR. SACR.

- tor!..
*meal!..*

Nel - la cap -
*Not in the*

64

pp

p

Ped. *

(facendo cenno di no colla mano)
*(making a negative gesture)*

SAGR. SACR.

- pel - la?
*Chap - el!*

Non ne a - ve - a la chia - ve nè con -
*For he had not the key, nor did he*

p

*poco rit.* *a tempo*

SAGR. SACR.

- ta - va pran - zar... dis - se e - gli stes - so.
*mean.... to eat at all, at least so he told me.*

*poco rit.* *a tempo*

p

(mostra dove aveva riposto
il paniere e ve lo lascia)
*(pointing to the place where he had left the full basket)*

SAGR. *SACR.*

Ond'io l'avea già mes - so..... ai ri - pa - ro.
*Hence I had set it down, there..... 'neath the ea - sel.*

(impressionato dal severo e silente contegno di Scarpia)
*(painfully impressed by Scarpia's stern and silent bearing)*

(fra sè)
*(to himself)*

SAGR. *SACR.*

(Li_be_ra me Do_mi_ne!)
*(De - li_ver us from temptation!)*

*pp*

SCAR.

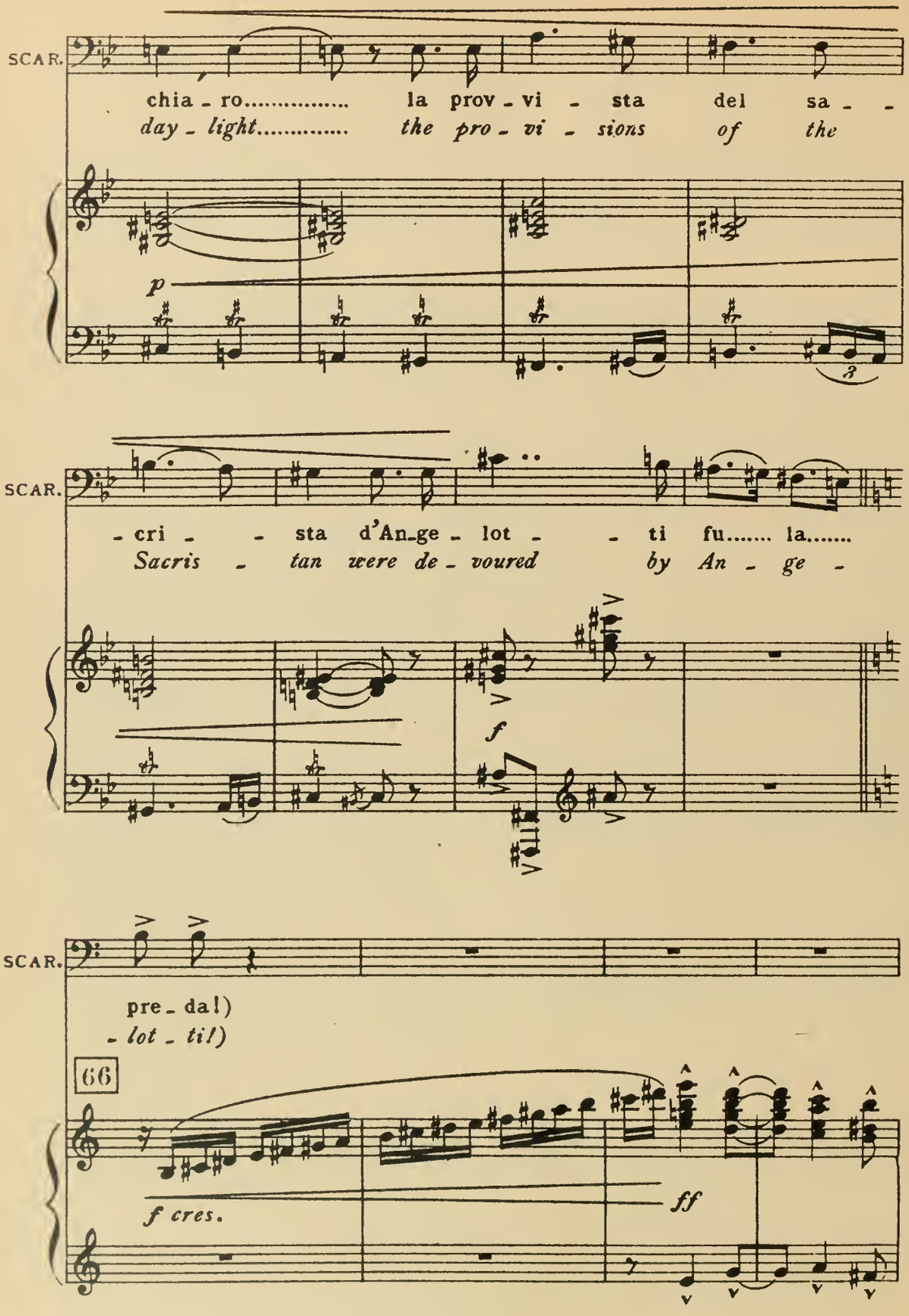
(pausa) (fra sè) *(to himself)*

(Or tutto è
*(Tis clear as*

65

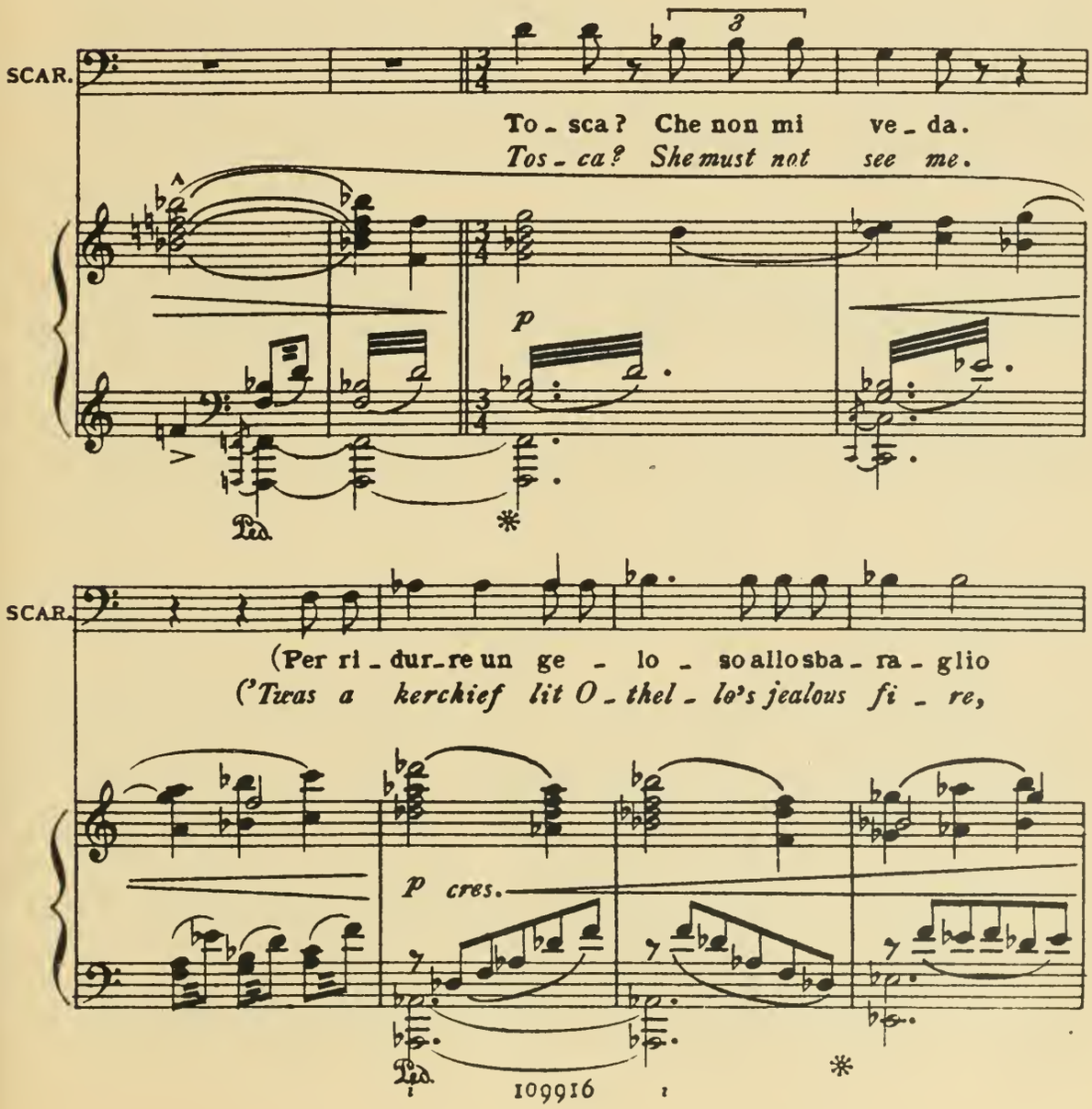
*dim.*

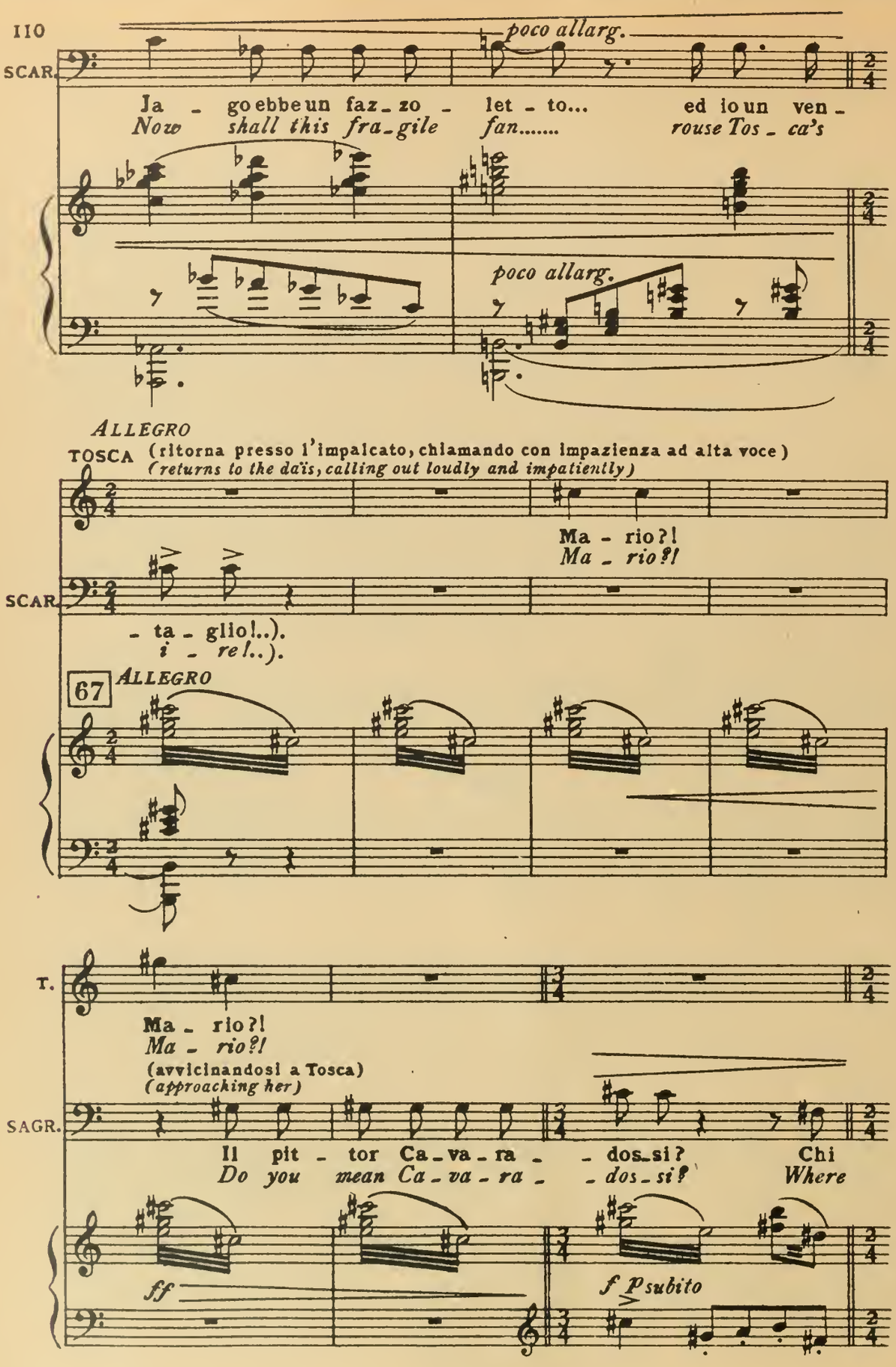
(pausa)


SCAR.
chia - ro..... la prov - vi - sta del sa - -
day - light..... the pro - vi - sions of the
p
3
SCAR.
- cri - - sta d'An-ge - lot - - ti fu..... la.....
Sacris - tan were de - voured by An - ge -
f
SCAR.
pre - da!)
- lot - ti!)
66
f cres.
ff

(Tosca entra, ed è nervosissima: va dritta all' Impalcato, ma non trovandovi Cavaradossi, sempre in grande agitazione va a cercarlo nella navata centrale della chiesa: Scarpia appena vista entrare Tosca, si è abilmente nascosto dietro la colonna ov'è la pila dell'acqua benedetta, facendo imperioso cenno di rimanere al sagrestano; il quale, tremante, imbarazzato, si reca vicino al palco del pittore)

*(Tosca enters nervously; she walks straight up to the scaffolding. Not finding Cavaradossi there, in great agitation, she searches for him in the central nave of the church. Scarpia as soon as he sees her come in hides behind the pillar to which the holy-water trough is affixed, imperatively signalling the Sacristan to stay where he is. The Sacristan trembling with confusion, stands near the painter's daïs)*




110
SCAR.
poco allarg.
Ja - go ebbe un faz_zo - let - to... ed io un ven -
Now shall this fra_gile fan..... rouse Tos_ca's
poco allarg.
ALLEGRO
TOSCA (ritorna presso l'impalcato, chiamando con impazienza ad alta voce)
(returns to the daïs, calling out loudly and impatiently)
Ma - rio?!
Ma_rio?!
SCAR.
- ta - glio!..).
i - re!..).
67
ALLEGRO
T.
Ma - rio?!
Ma - rio?!
(avvicinandosi a Tosca)
(approaching her)
SAGR.
Il pit - tor Ca_va - ra - - dos_si? Chi
Do you mean Ca_va - ra - - dos_si? Where
ff
f P subito

SAGR.

sa do_ve sia? Sva_ni, sgat_ta_io_
*he is, who can say? O_bedient to some*

*dim.*

TOSCA

In_gan_
*Has he be_*

(se la svigna)
*(exit furtively)*

SAGR.

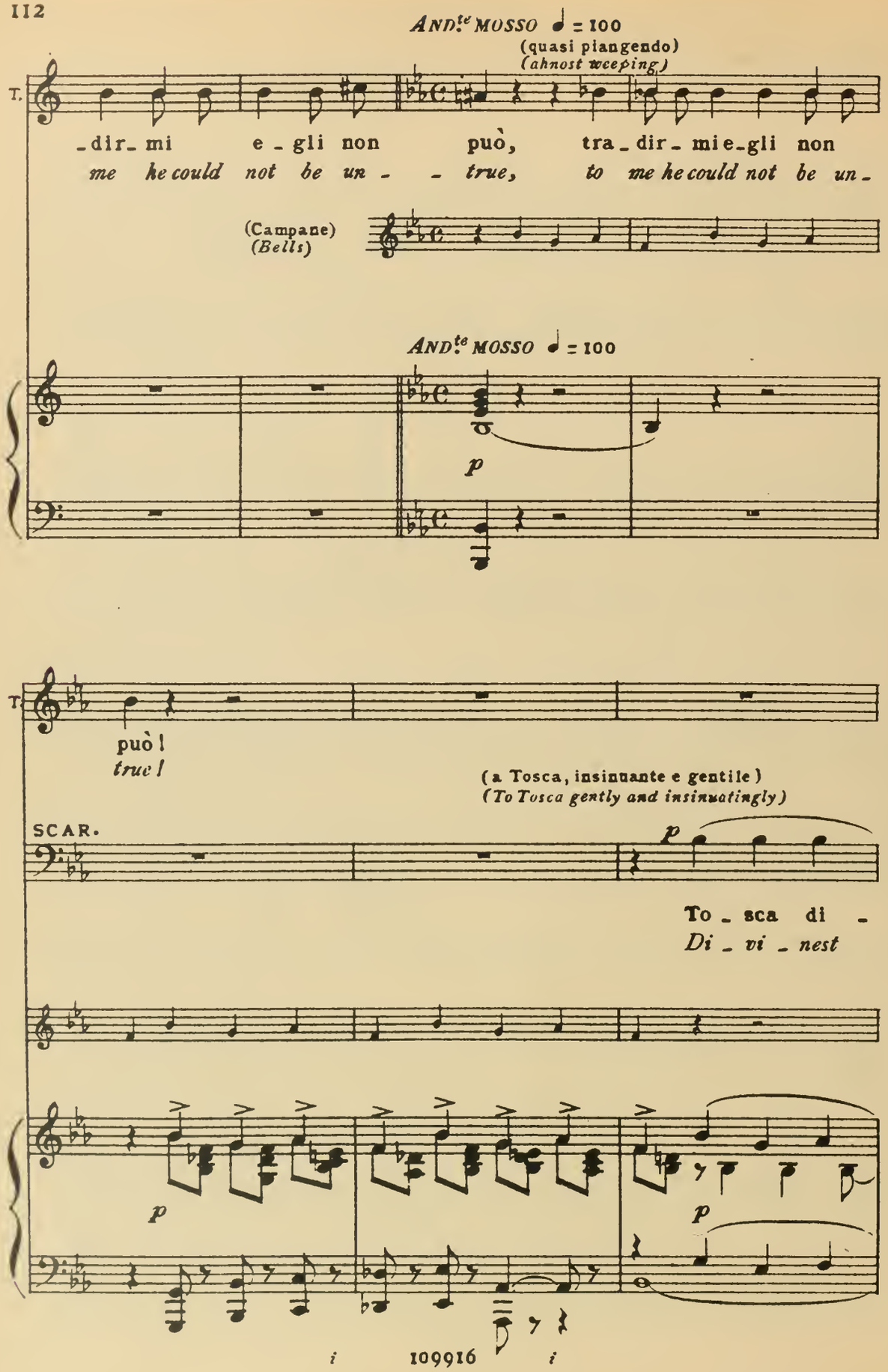
_lò per sua stre_go_ne_ria.
*spell, he vanished clean a_way.*

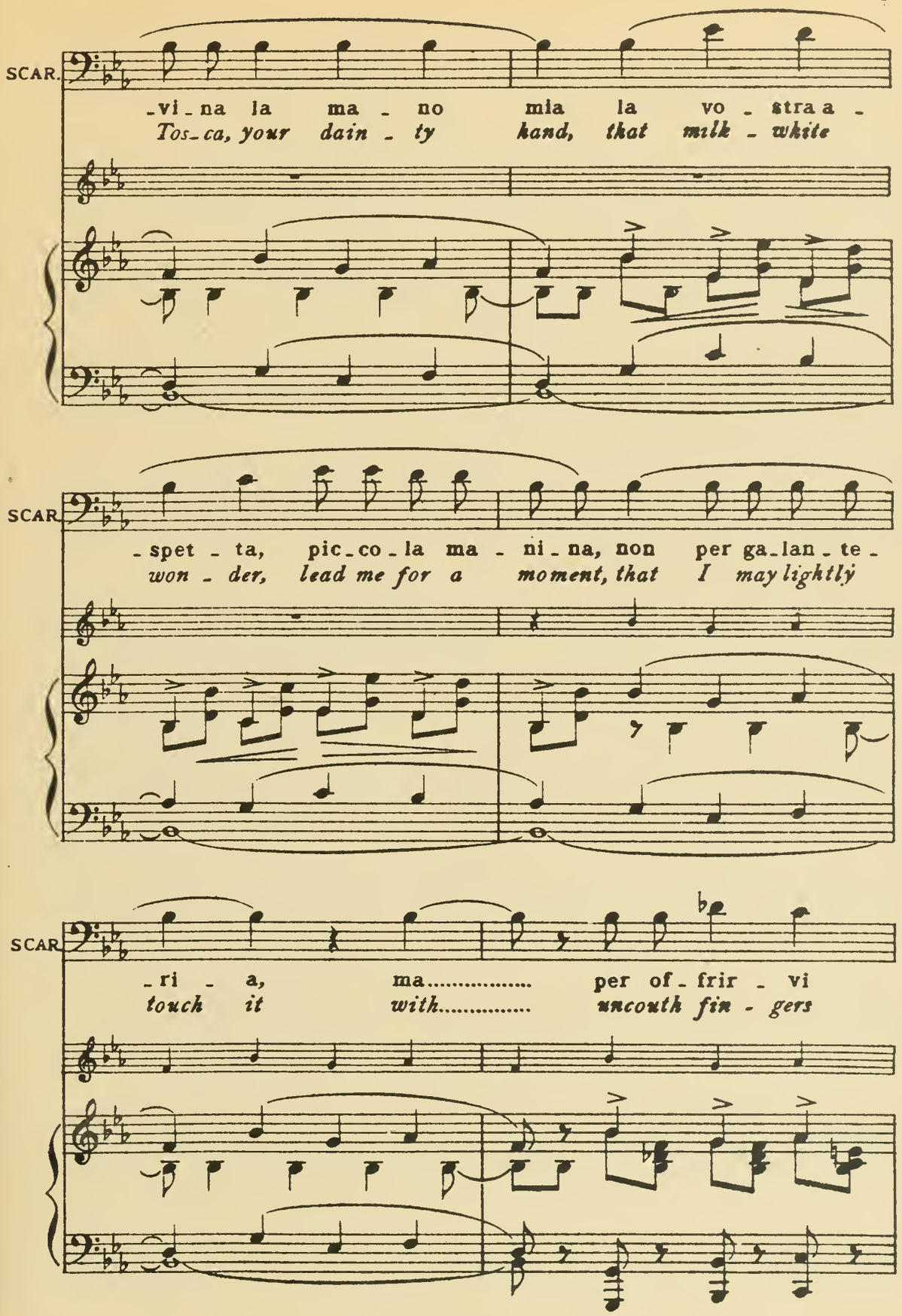
*cres.* *mf* *dim.*

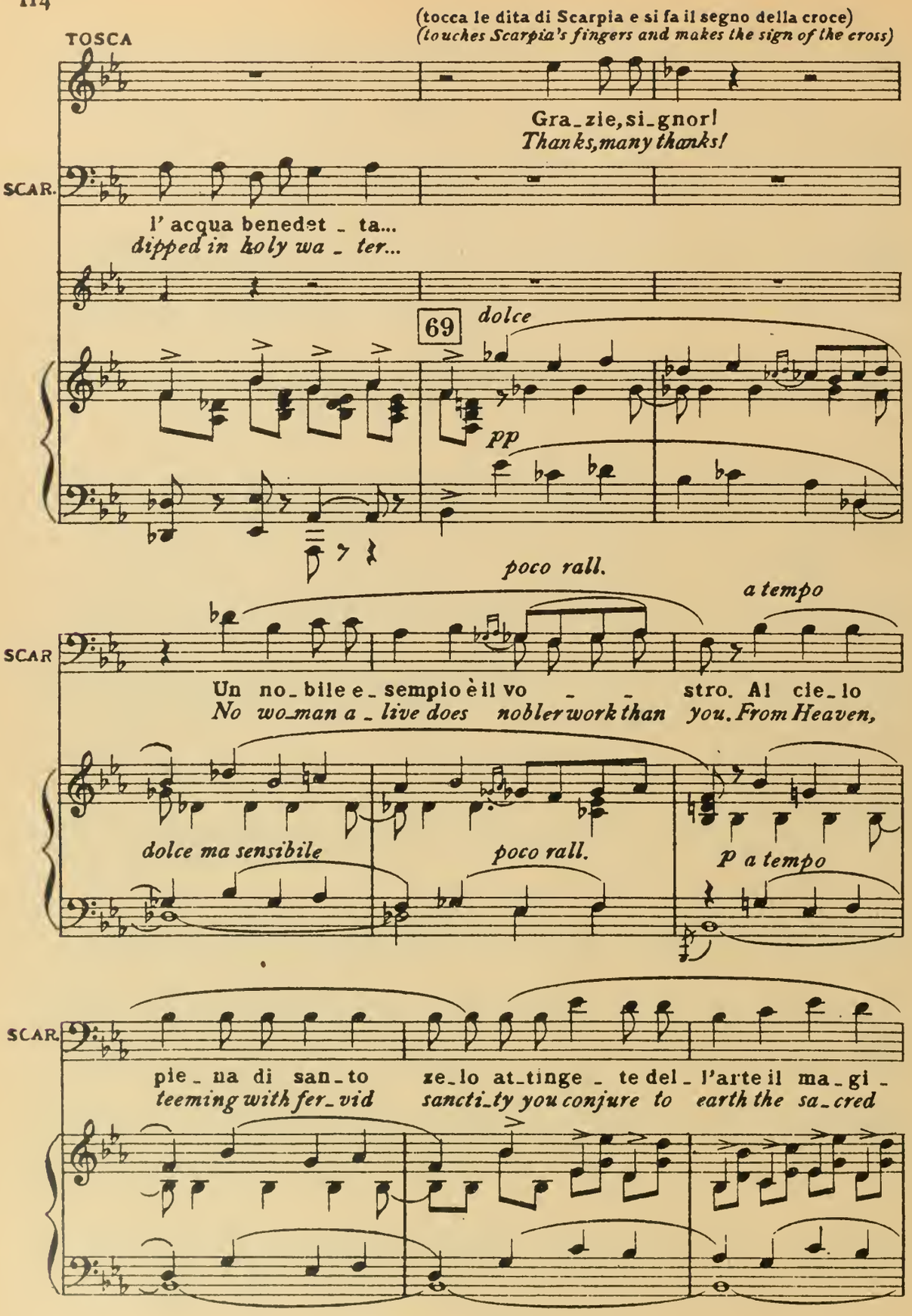
T.

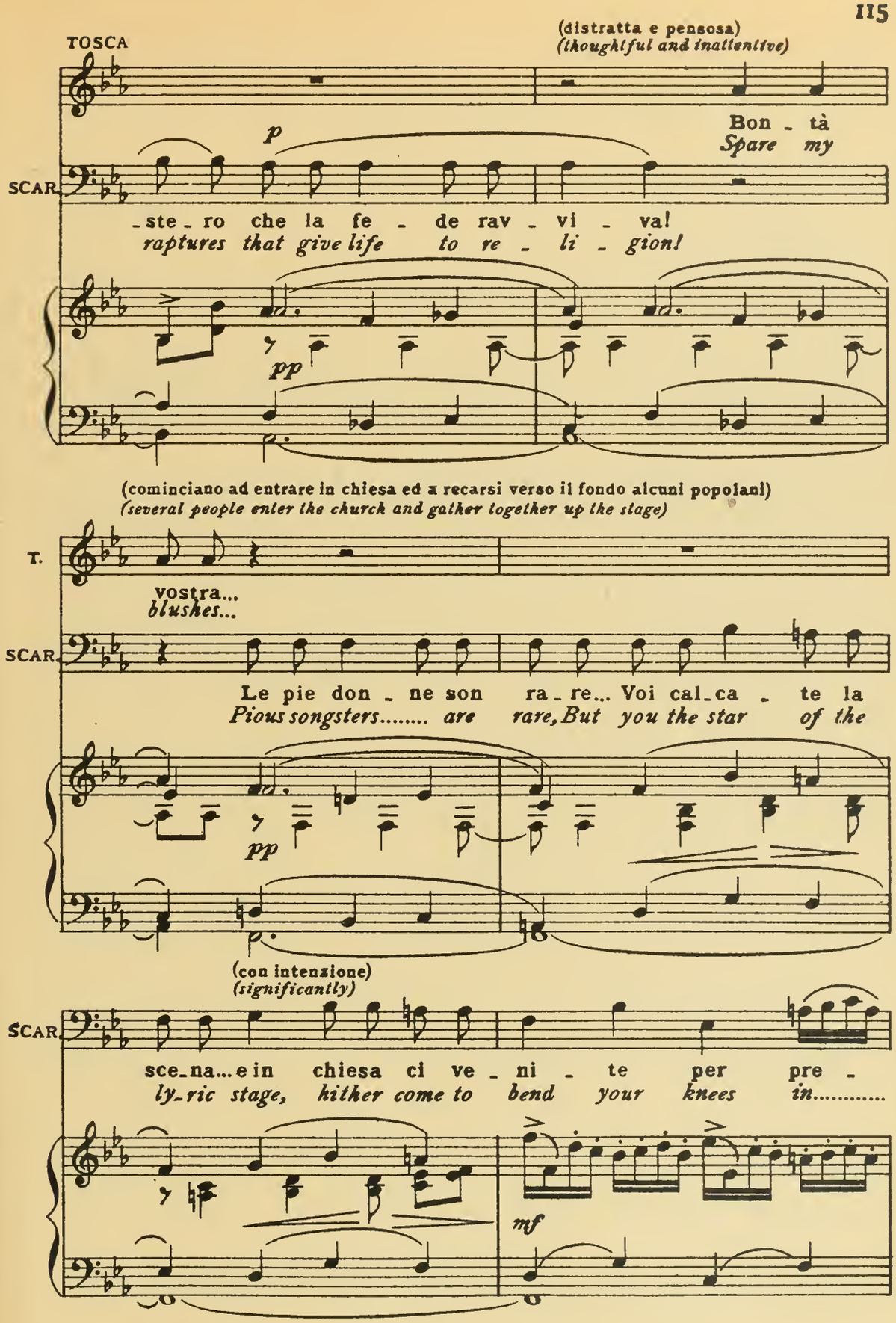
_na_ta? No... no... tra_
*_trayed me? No... no... to*

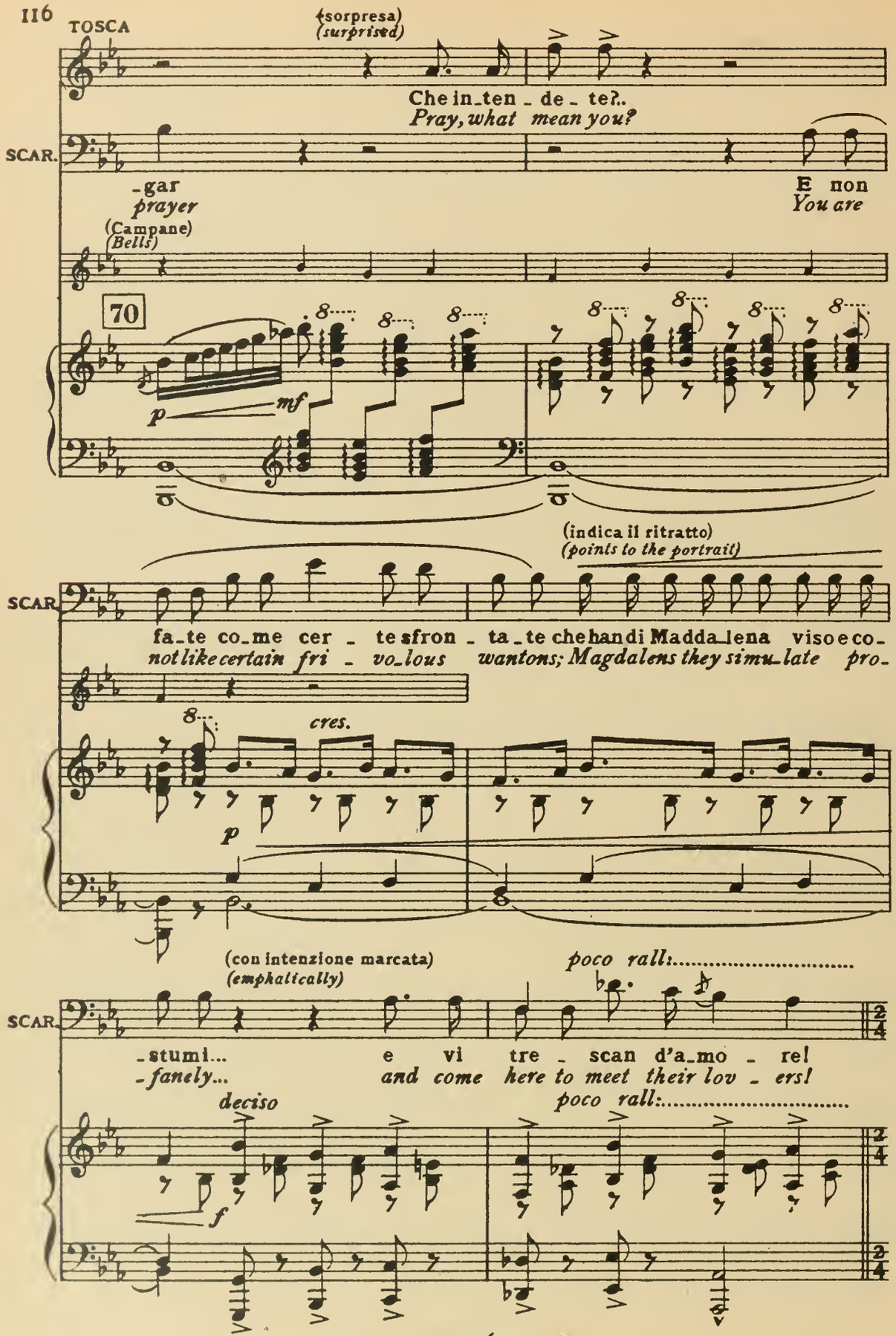
68

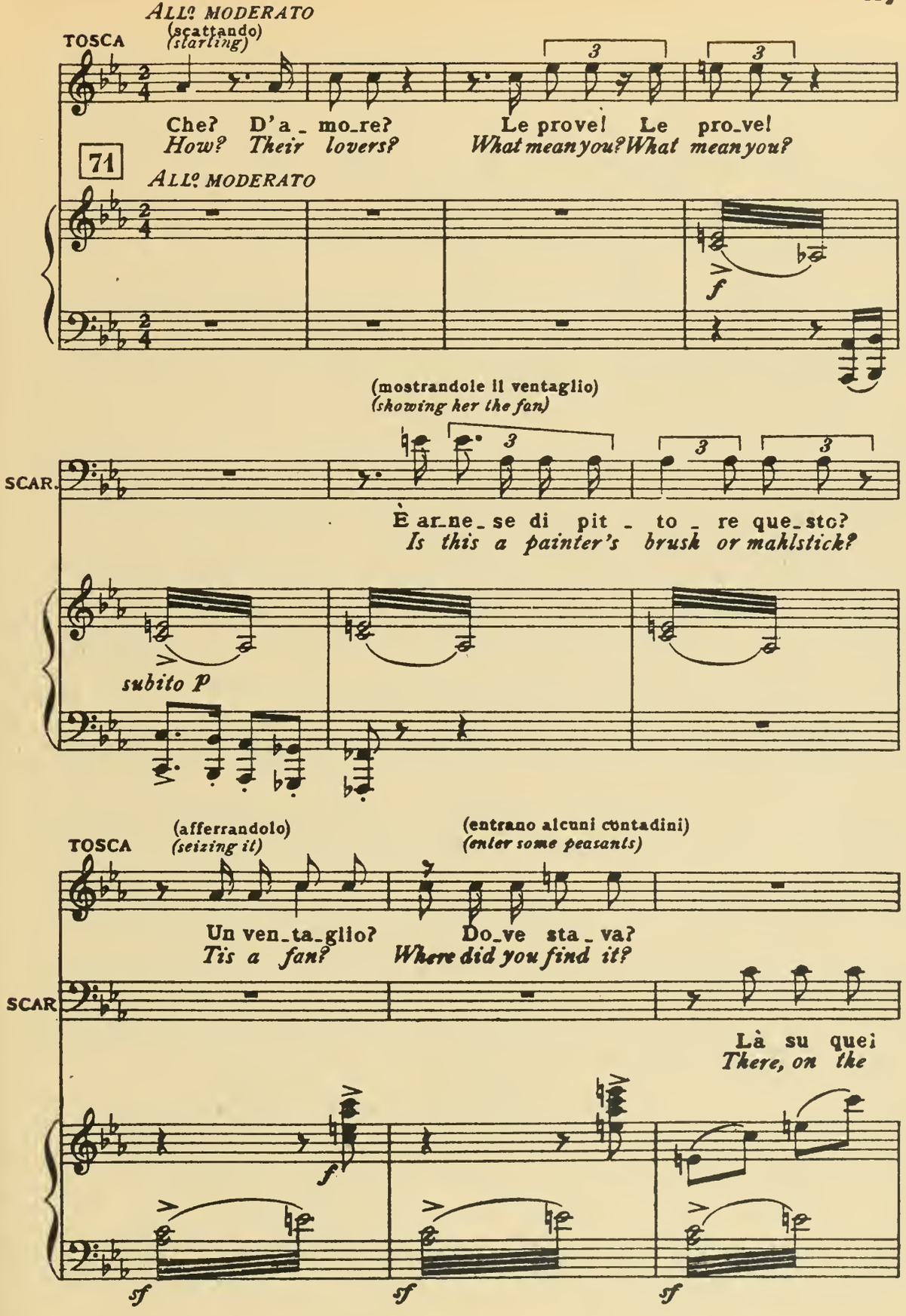

AND.te MOSSO ♩ = 100
(quasi piangendo)
(almost weeping)
T.
-dir- mi e - gli non può, tra - dir - mi e - gli non
me he could not be un - - true, to me he could not be un -
(Campane)
(Bells)
AND.te MOSSO ♩ = 100
p
T.
può!
true!
(a Tosca, insinuante e gentile)
(To Tosca gently and insinuatingly)
SCAR.
p
To - sca di -
Di - vi - nest
p
p

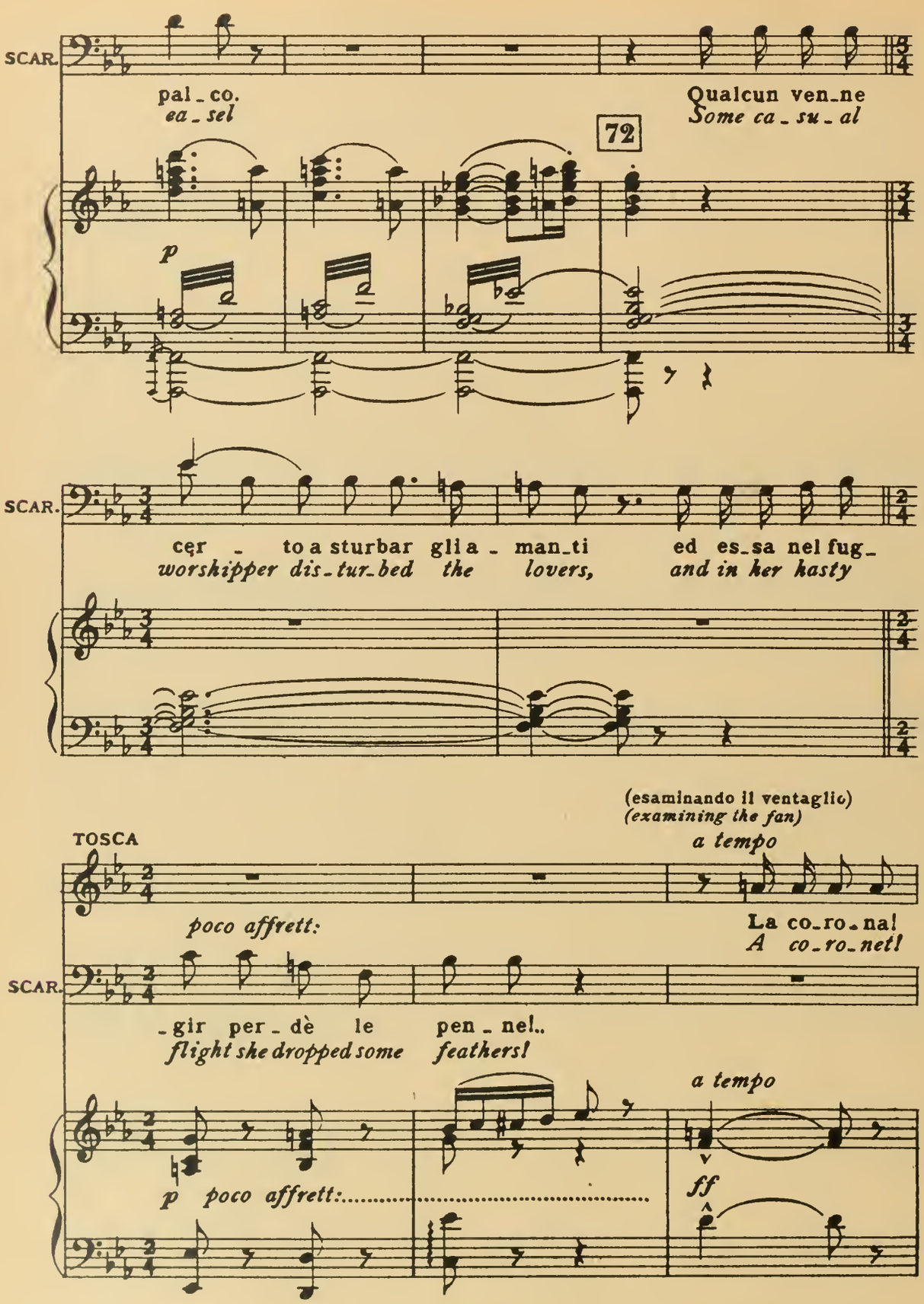

SCAR.
-vi-na la ma-no mia la vo-stra a-
Tos-ca, your dain-ty hand, that milk-white
SCAR
-spet-ta, pic-co-la ma-ni-na, non per ga-lan-te-
won-der, lead me for a moment, that I may lightly
SCAR
-ri-a, ma..... per of-frir-vi
touch it with..... uncouth fin-gers

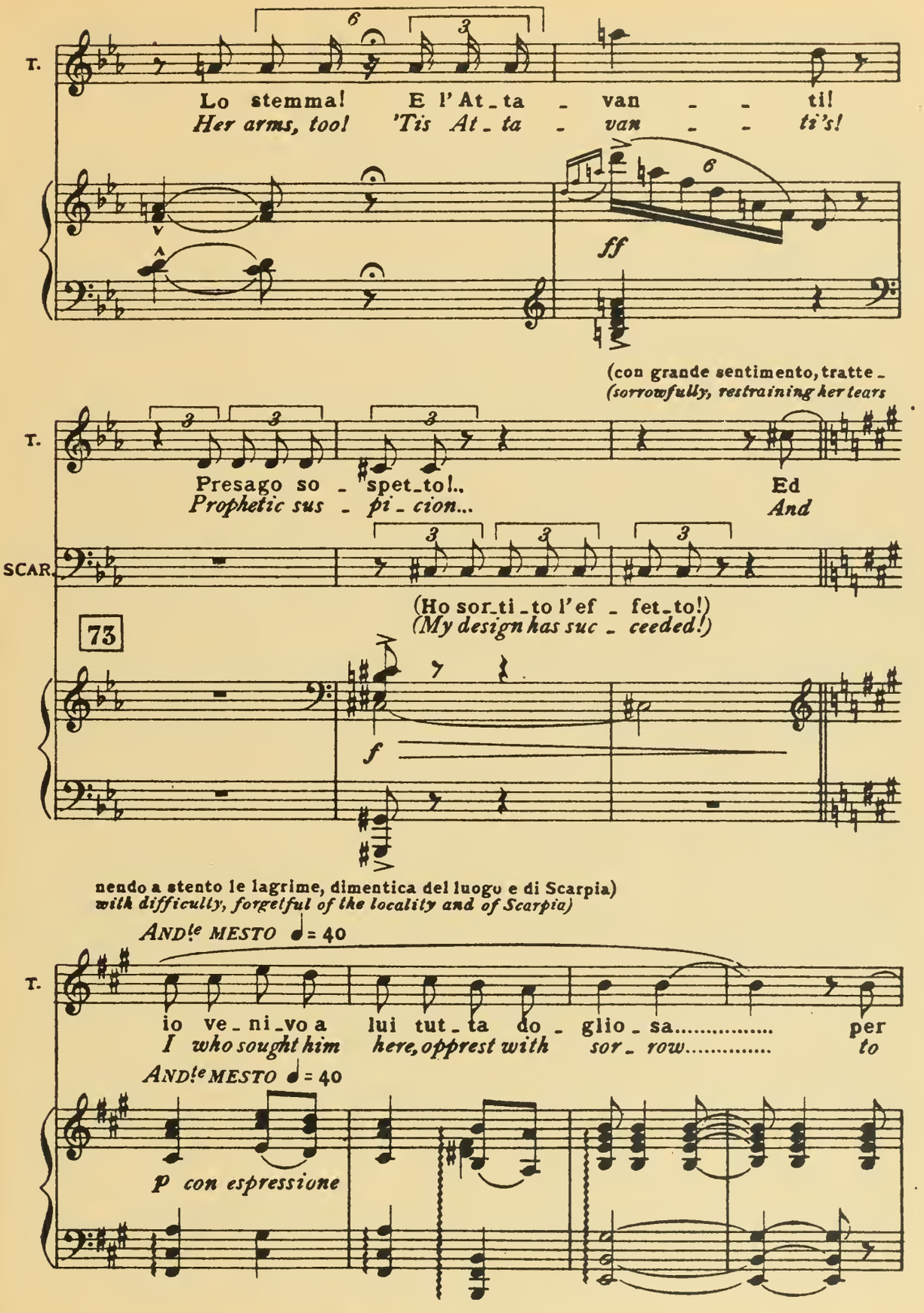

(tocca le dita di Scarpia e si fa il segno della croce)
(touches Scarpia's fingers and makes the sign of the cross)
TOSCA
Gra_zie, si_gnor!
Thanks, many thanks!
SCAR.
l' acqua benedet _ ta...
dipped in holy wa _ ter...
69
dolce
pp
poco rall.
a tempo
SCAR
Un no_bile e_sempio è il vo _ _ stro. Al cie_lo
No wo_man a_live does nobler work than you. From Heaven,
dolce ma sensibile
poco rall.
p a tempo
SCAR.
pie_na di san_to ze_lo at_tinge _ te del _ l'arte il ma_gi _
teeming with fer_vid sancti_ty you conjure to earth the sa_cred

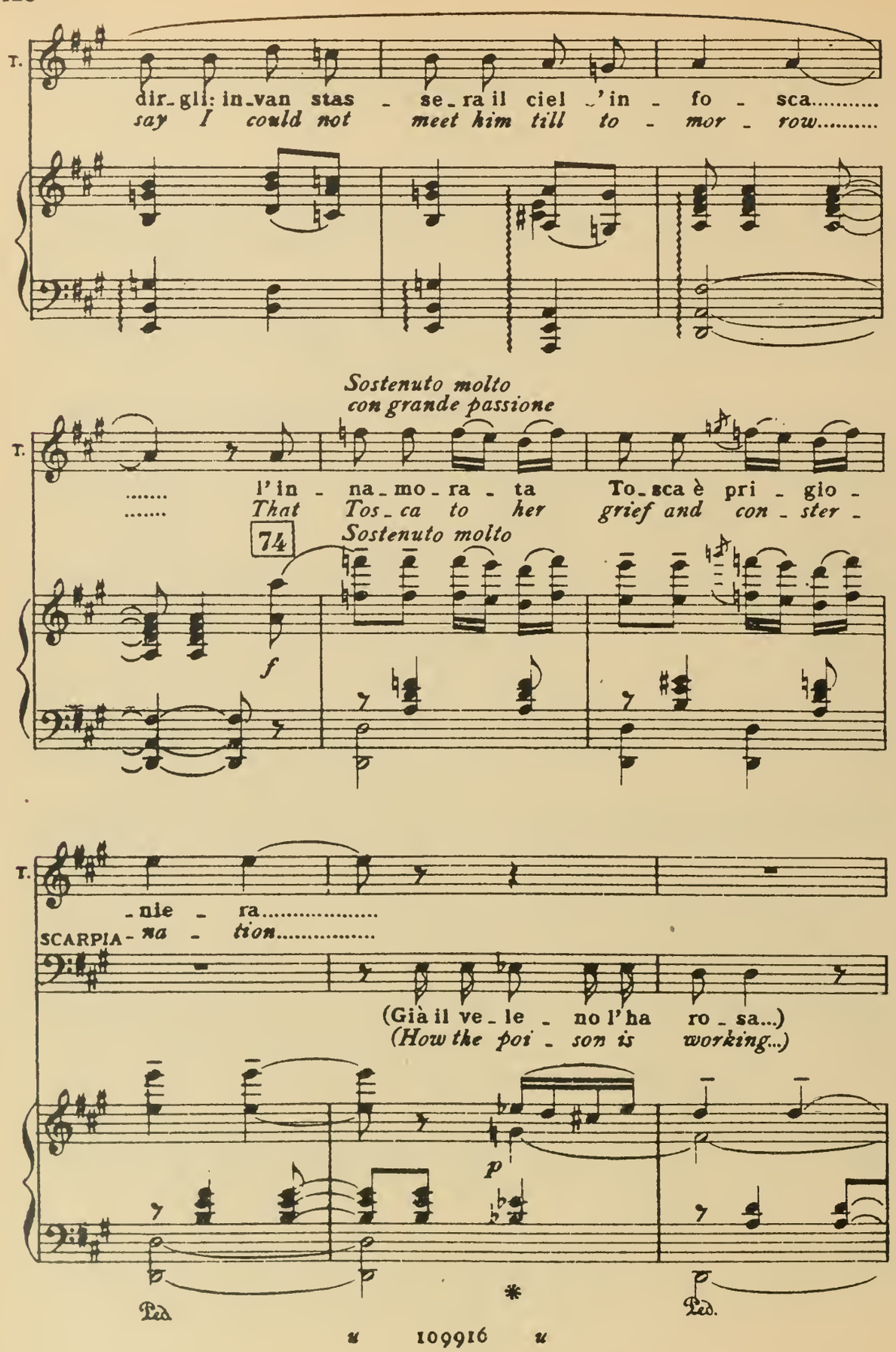

TOSCA
(distratta e pensosa)
(thoughtful and inattentive)
Bon - tà
Spare my
p
SCAR.
-ste-ro che la fe - de rav - vi - val
raptures that give life to re - li - gion!
pp
(cominciano ad entrare in chiesa ed a recarsi verso il fondo alcuni popolani)
(several people enter the church and gather together up the stage)
T.
vostra...
blushes...
SCAR.
Le pie don - ne son ra - re... Voi cal-ca - te la
Pious songsters..... are rare, But you the star of the
pp
(con intenzione)
(significantly)
SCAR.
sce-na... e in chiesa ci ve - ni - te per pre -
ly-ric stage, hither come to bend your knees in.....
mf


TOSCA
(sorpresa)
(surprised)
Che in_ten _ de _ te?..
Pray, what mean you?
SCAR.
_gar
prayer
E non
You are
(Campane)
(Bells)
70
p
mf
(indica il ritratto)
(points to the portrait)
SCAR
fa_te co_me cer _ te sfron _ ta_te che han di Madda_lena viso e co_
not like certain fri _ vo_lous wantons; Magdalens they simu_late pro_
cres.
p
(con intenzione marcata)
(emphatically)
poco rall:.....
SCAR
_stumi... e vi tre _ scan d'a_mo _ re!
_fanely... and come here to meet their lov _ ers!
deciso
poco rall:.....
f


ALL° MODERATO
(scattando)
(starling)
TOSCA
Che? D'a_mo_re?
How? Their lovers?
Le prove! Le pro_ve!
What mean you? What mean you?
71
ALL° MODERATO
f
(mostrandole il ventaglio)
(showing her the fan)
SCAR.
È ar_ne_se di pit_to_re que_sto?
Is this a painter's brush or mahlstick?
subito p
(afferrandolo)
(seizing it)
(entrano alcuni contadini)
(enter some peasants)
TOSCA
Un ven_ta_glio?
Tis a fan?
Do_ve sta_va?
Where did you find it?
SCAR
Là su quei
There, on the
f
sf
sf
sf


SCAR.
pal_co.
ea_sel
Qualcun ven_ne
Some ca_su_al
72
p
SCAR.
cęr_to a sturbar gli a_man_ti ed es_sa nel fug_
worshipper dis_tur_bed the lovers, and in her hasty
(esaminando il ventaglio)
(examining the fan)
TOSCA
a tempo
poco affrett:
La co_ro_na!
A co_ro_net!
SCAR.
_gir per_dè le pen_nel..
flight she dropped some feathers!
a tempo
p poco affrett:.....
ff


T.
Lo stemma! E l'At_ta _ van _ _ ti!
Her arms, too! 'Tis At_ta _ van _ _ ti's!
ff
(con grande sentimento, tratte_
(sorrowfully, restraining her tears
T.
Presago so _ spet_to!.. Ed
Prophetic sus _ pi_cion... And
SCAR.
(Ho sor_ti_to l'ef _ fet_to!)
(My design has suc _ ceeded!)
73
f
nendo a stento le lagrime, dimentica del luogo e di Scarpia)
with difficulty, forgetful of the locality and of Scarpia)
ANDte MESTO ♩= 40
T.
io ve_ni_vo a lui tut_ta do _ glio_sa..... per
I who sought him here, opprest with sor_row..... to
ANDte MESTO ♩= 40
p con espressione


T.
dir_gli: in_van stas - se_ra il ciel _'in - fo - sca.....
say I could not meet him till to - mor - row.....
Sostenuto molto
con grande passione
T.
..... l'in - na_mo_ra - ta To_sca è pri - gio -
..... That Tos_ca to her grief and con_ster -
74
Sostenuto molto
f
T.
-nie - ra.....
SCARPIA - na - tion.....
(Già il ve_le - no l'ha ro_sa...)
(How the poi - son is working...)
p
Ped.
*
Ped.

poco rit.

T. dei re - ga - li tri - pu - di, prigio - nie - -
*would have to figure at this evening's ce - le - bra - -*

pp cres. f pp poco rit.

(entra un gruppo di pastori e di ciociare)
*(enter a group of shepherds and carters)*

T. - ra!..
*- tion!..*

SCARPIA (Già il ve - le - no l'ha ro - sa.)
*(How the poi - son is working.)*

p m.d.

(mellifluo)
*(gently)*

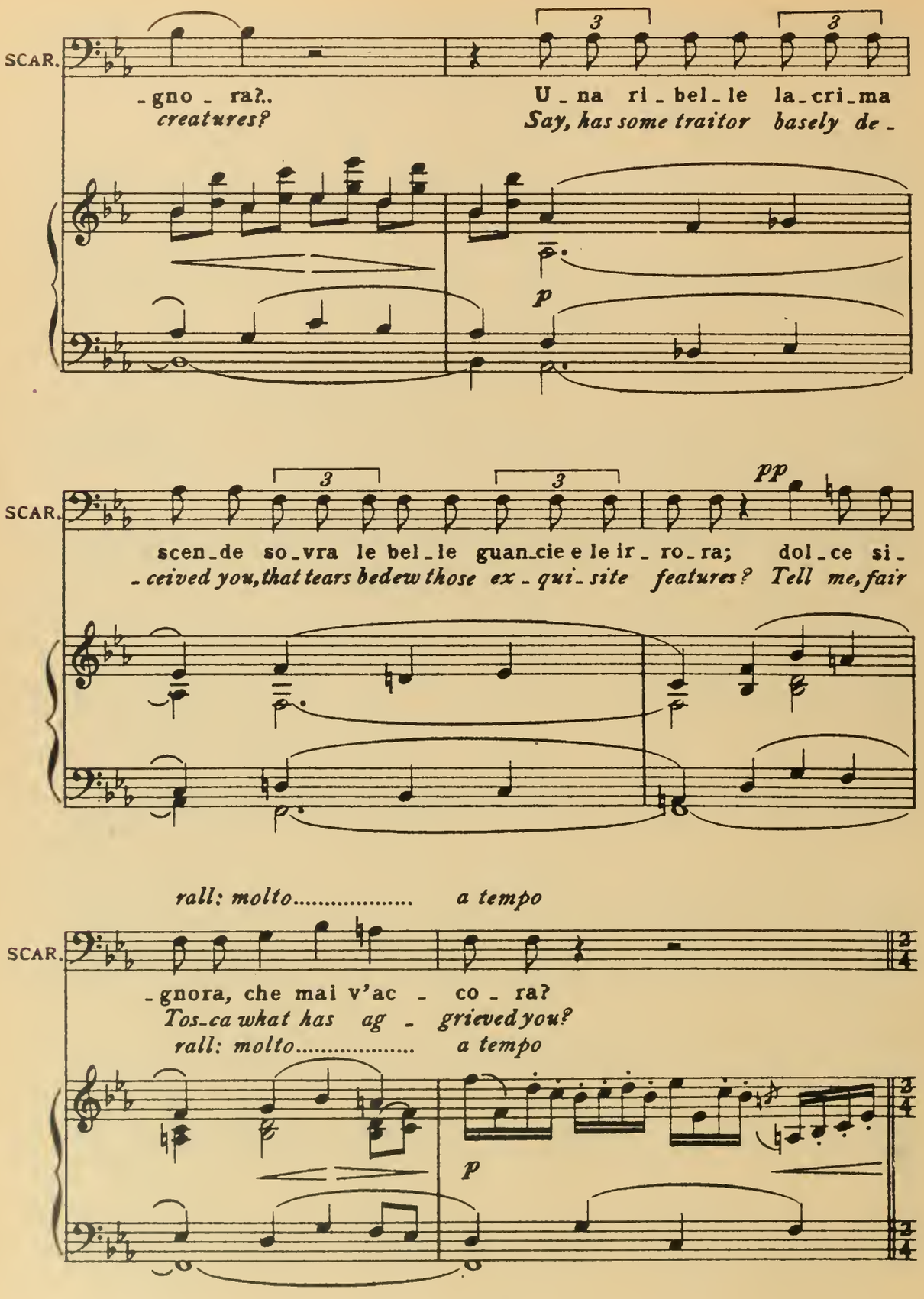
I° TEMPO

SCAR. O che v'of - fen - de, dol - ce si -
*What has ag - grieved you, sweet - est of*

(Campane)
*(Bells)*

75 I° TEMPO

p


SCAR.
-gno - ra?..
creatures?
U - na ri - bel - le la - cri - ma
Say, has some traitor basely de -
p
SCAR.
scen - de so - vra le bel - le guan - cie e le ir - ro - ra; dol - ce si -
- ceived you, that tears bedew those ex - qui - site features? Tell me, fair
pp
rall: molto..... a tempo
SCAR.
-gnora, che mai v'ac - co - ra?
Tos - ca what has ag - grieved you?
rall: molto..... a tempo
p

TOSCA ANDante LENTO ♩=♩ (vari Nobili Signori accompagnano alcune donne)
(enter several noblemen and ladies)

Nul_la!
Nothing!

(con marcata intenzione)
(emphatically)

SCAR.

rall.

Da_rei la vi_ta per a_sciugar quel
My life I'd give, could I mit_i_gate your

76

ANDante LENTO ♩=♩

rall:.....

MENO (non ascoltando Scarpia)
(not listening to Scarpia)

T.

Io qui mi struggo e in_tan_to d'altra in
And here in grief I must languish, while en_

SCAR.

pian_to.
anguish.

MENO

pp

T.

3

brac_cio le mie sma_nie de_ri_de!
_braced in o_ther arms he de_rides me!

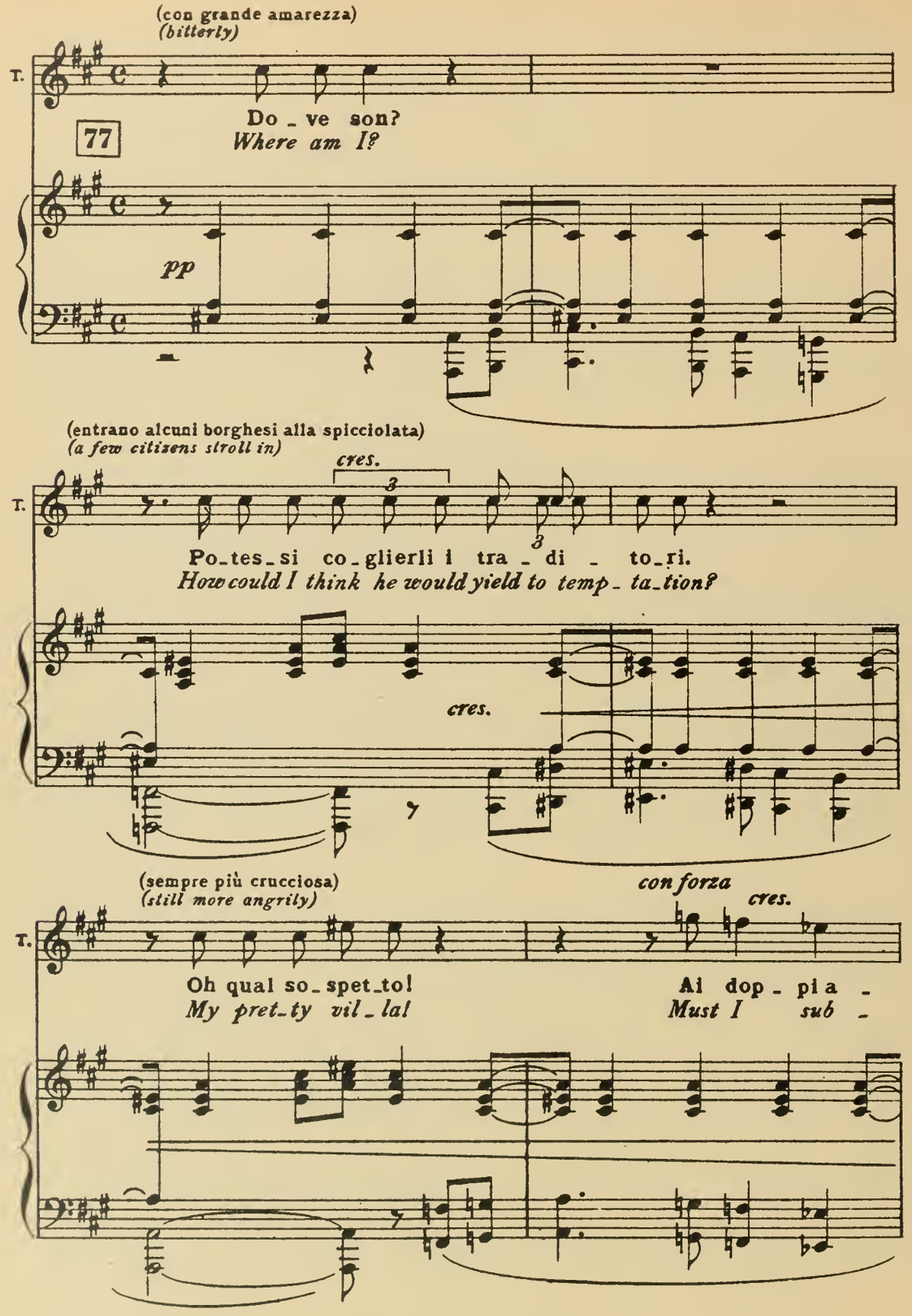
SCAR.

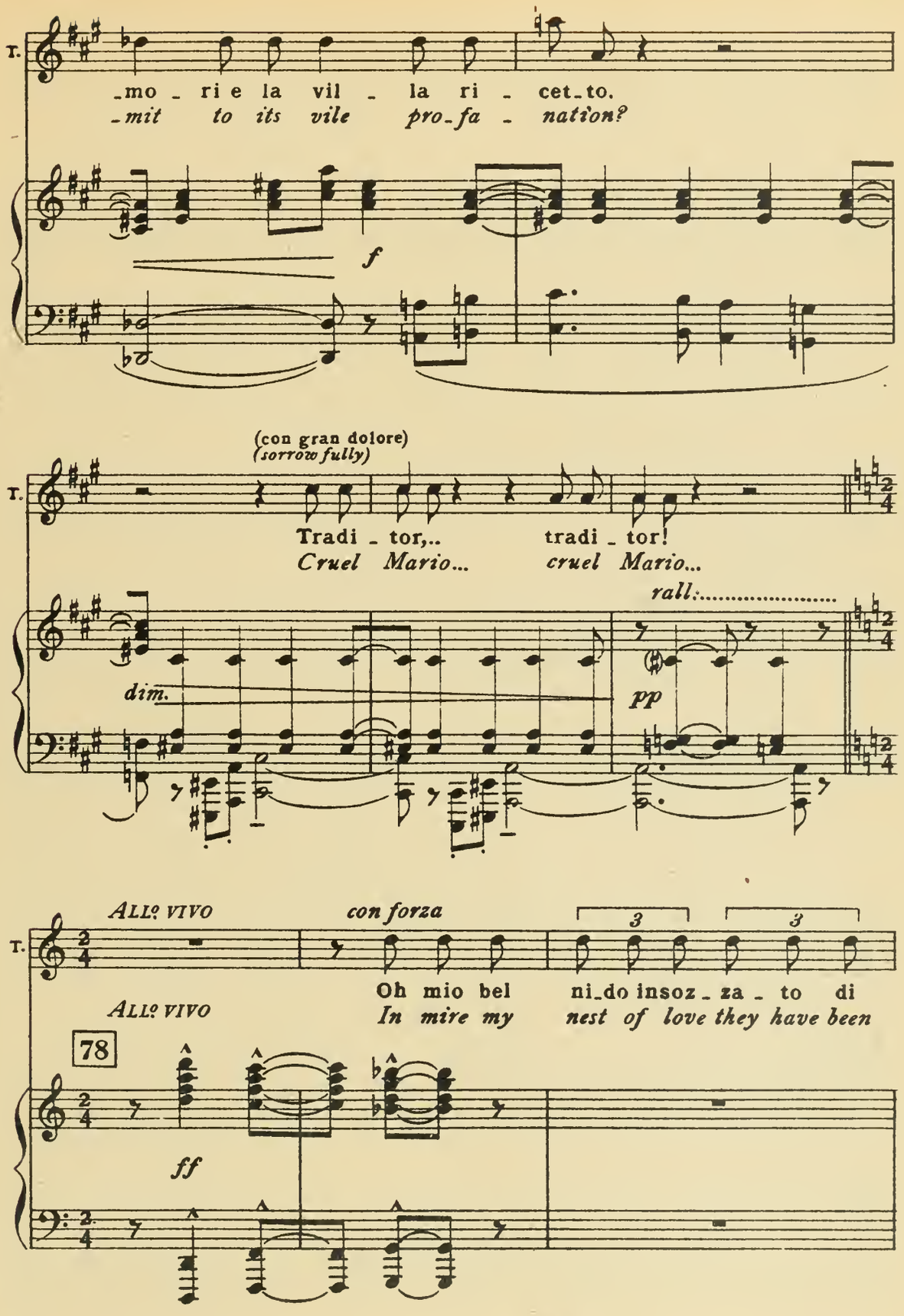
(Morde il ve_le_no.)
(Well works the poison.)

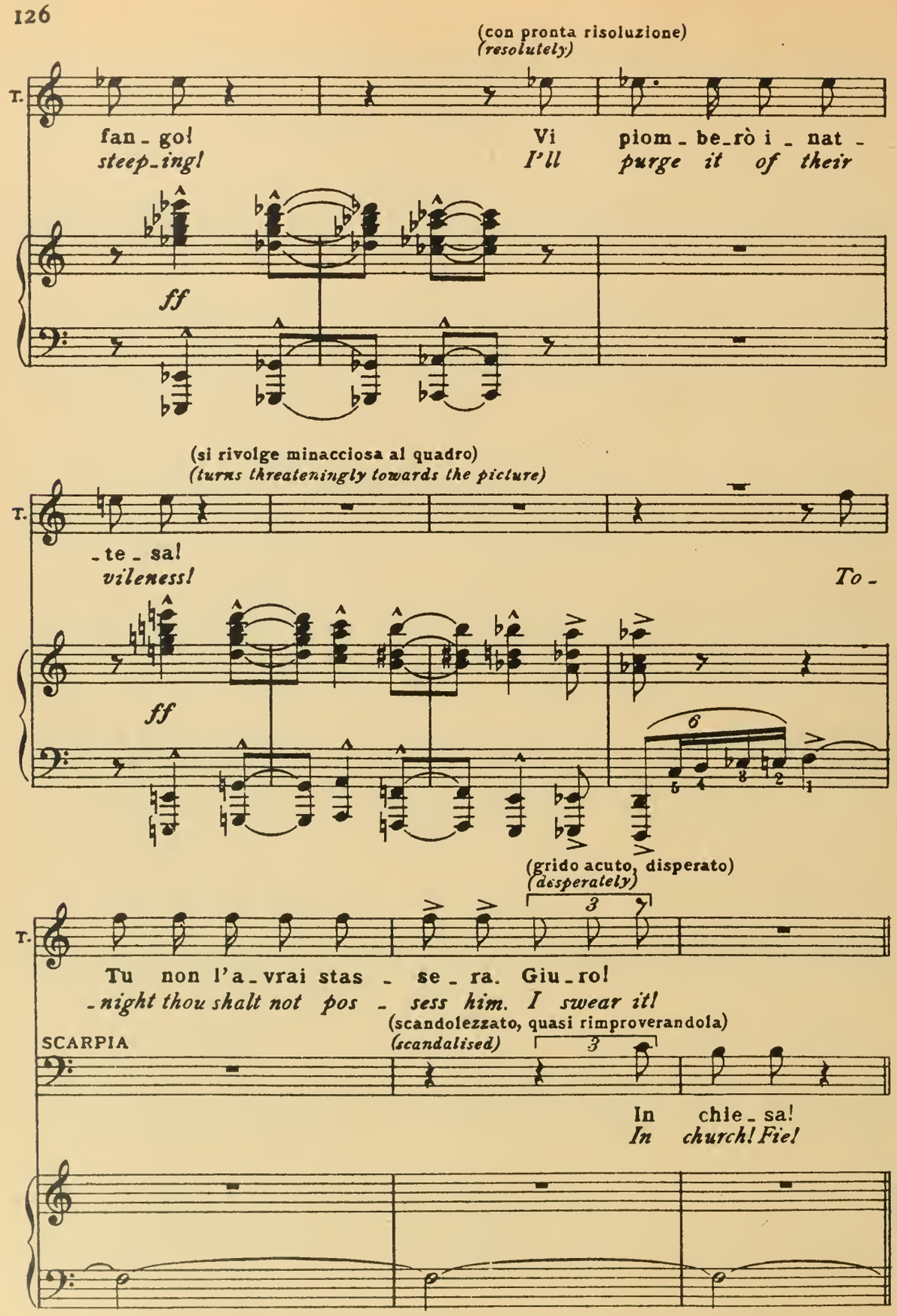
f

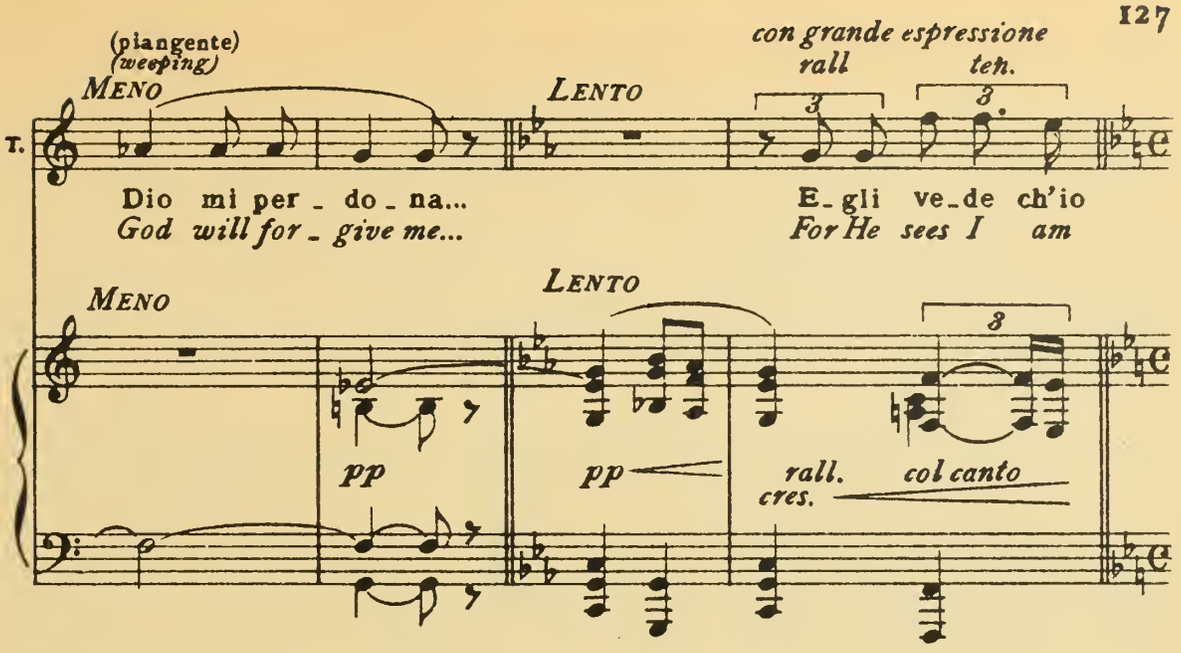
dim.

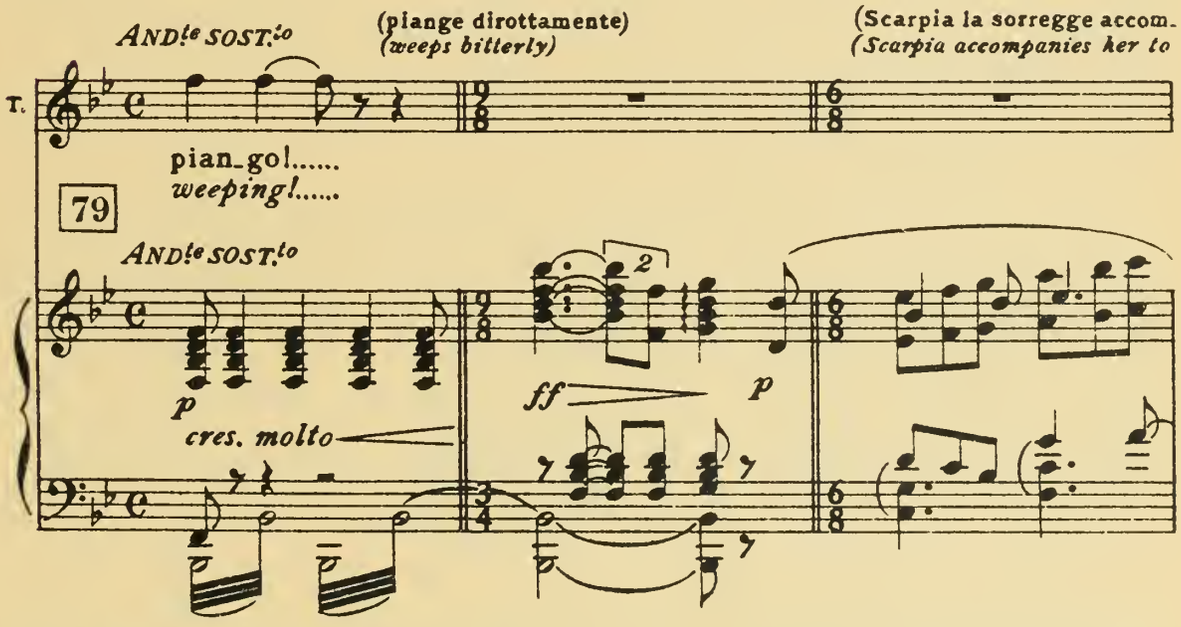
p


(con grande amarezza)
(bitterly)
T.
77
Do_ve son?
Where am I?
pp
(entrano alcuni borghesi alla spicciolata)
(a few citizens stroll in)
cres.
3
3
T.
Po_tes_si co_glierli i tra_di_to_ri.
How could I think he would yield to temp_ta_tion?
cres.
(sempre più crucciosa)
(still more angrily)
con forza
cres.
T.
Oh qual so_spet_to!
My pret_ty vil_lal
Ai dop_pi a_
Must I sub_

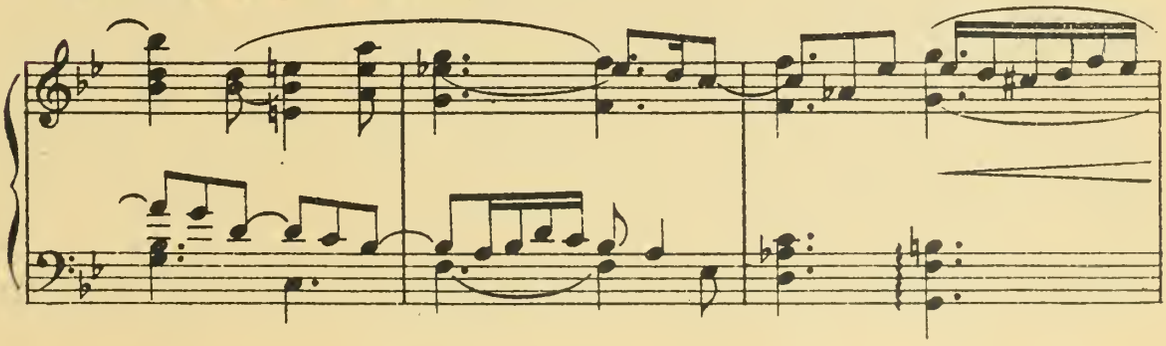

T.
-mo - ri e la vil - la ri - cet-to.
-mit to its vile pro-fa - nation?
f
(con gran dolore)
(sorrow fully)
T.
Tradi - tor,.. tradi - tor!
Cruel Mario... cruel Mario...
rall:.....
dim.
pp
ALLº VIVO
con forza
3
3
T.
Oh mio bel ni-do insoz - za - to di
ALLº VIVO
In mire my nest of love they have been
78
ff

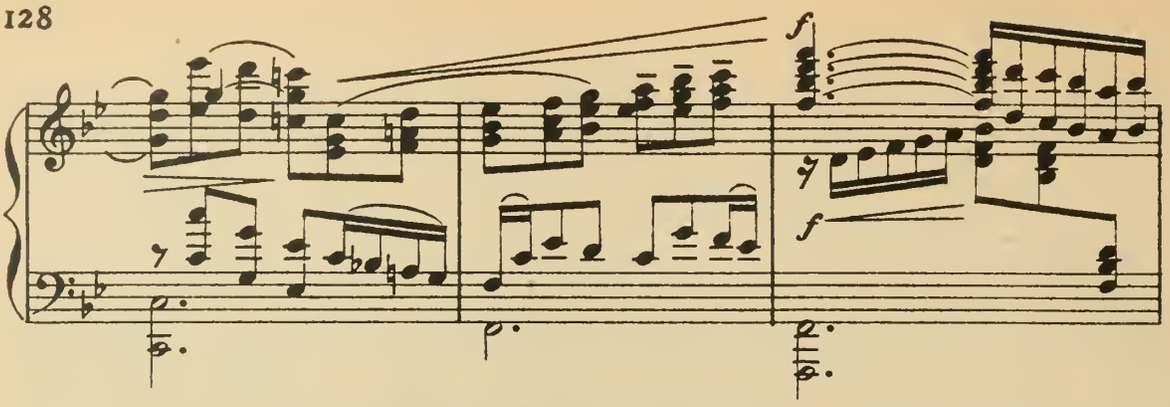

(con pronta risoluzione)
(resolutely)
T.
fan_go!
steep_ing!
Vi piom_be_rò i_nat_
I'll purge it of their
ff
(si rivolge minacciosa al quadro)
(turns threateningly towards the picture)
T.
_te_sa!
vileness!
To_
ff
6
(grido acuto, disperato)
(desperately)
T.
3
Tu non l'a_vrai stas_se_ra. Giu_ro!
_night thou shalt not pos_sess him. I swear it!
(scandolezzato, quasi rimproverandola)
(scandalised)
SCARPIA
3
In chie_sa!
In church! Fie!



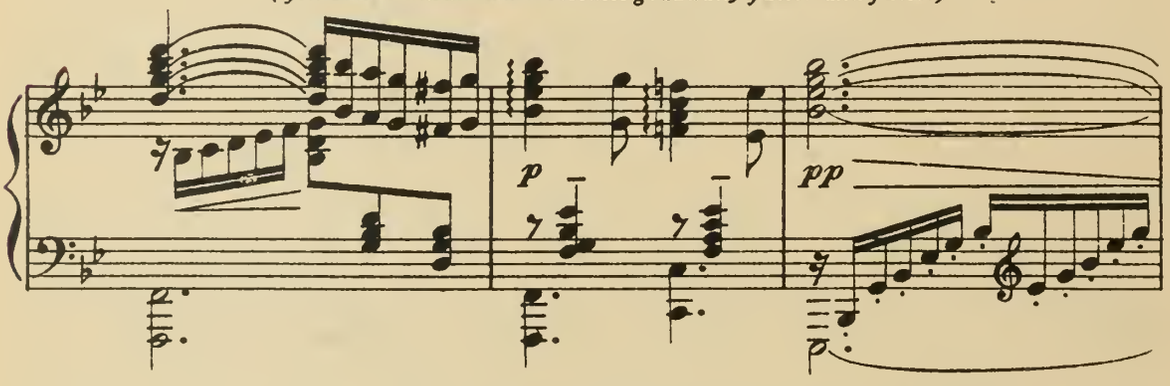




pagnandola all'uscita, fingendo di rassicurarla)
*the door, pretending to reassure her)*



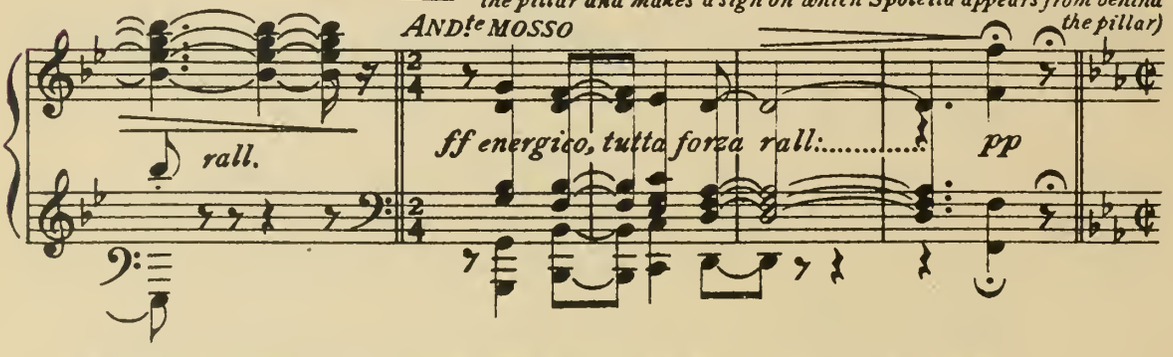



(appena escita Tosca, la chiesa poco a poco va sempre più popolandosi)
*(after Tosca's exit the church becomes gradually fuller and fuller)*

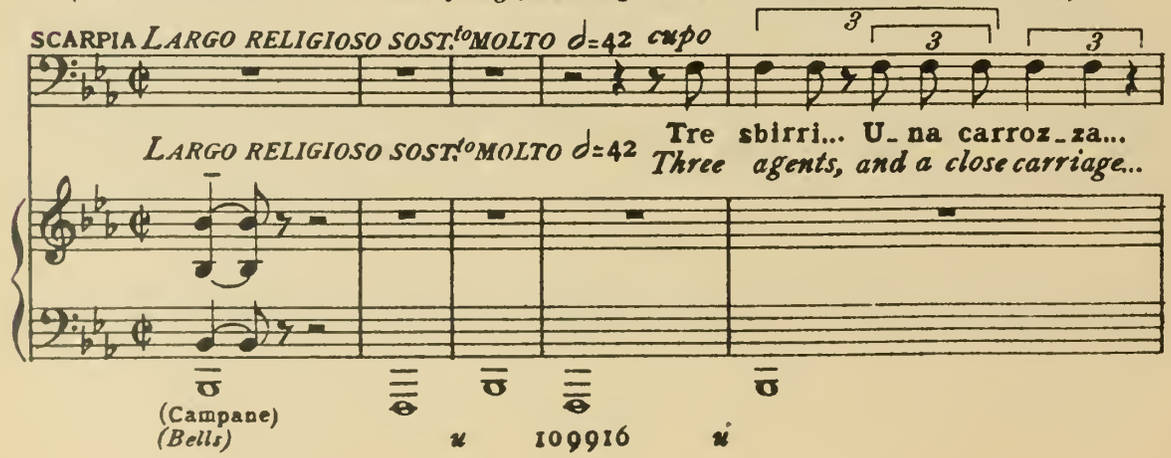


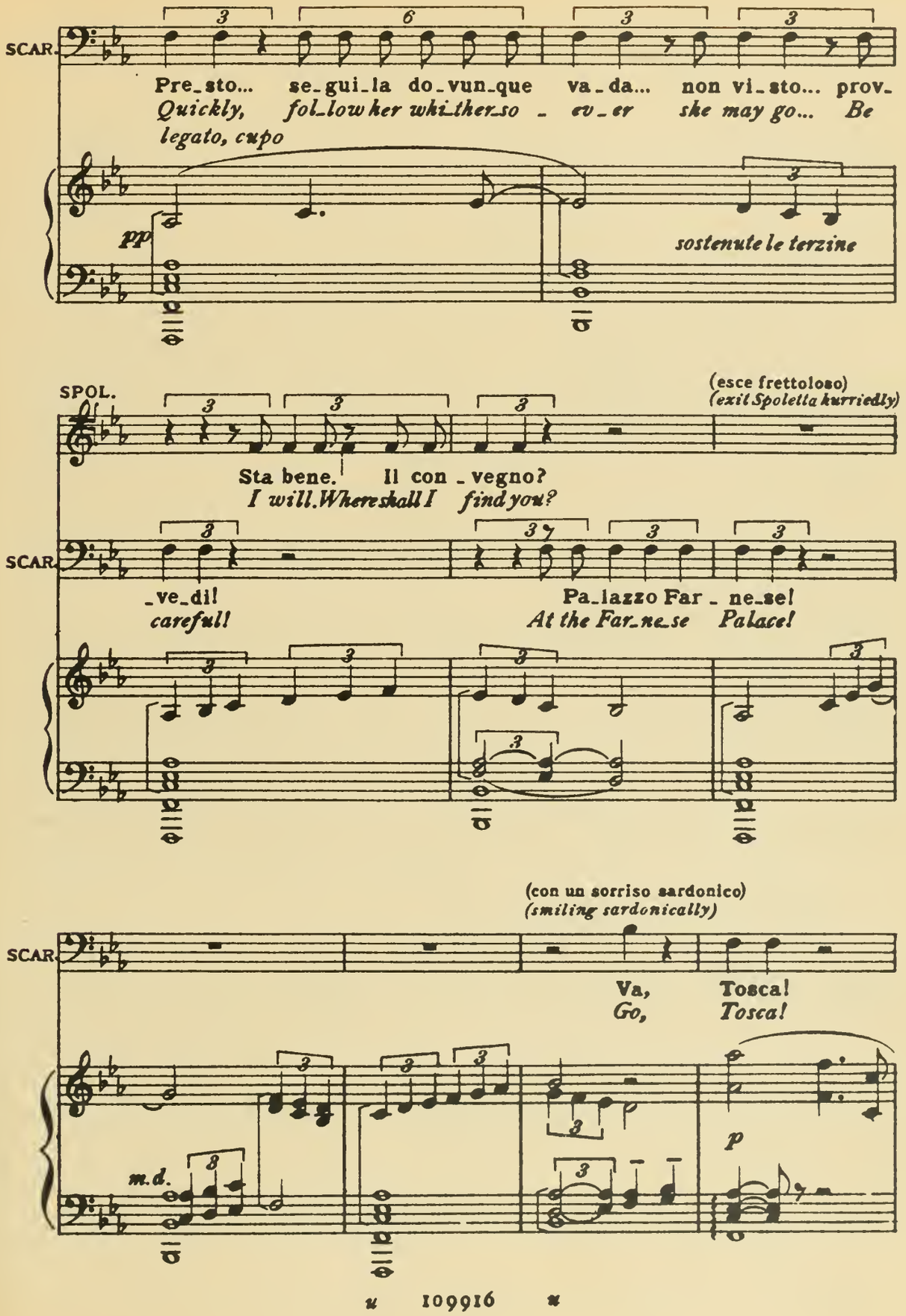

(Scarpia, dopo aver accompagnato Tosca, ritorna presso la colonna e fa un cenno: subito si presenta Spoletta)
*(Having escorted Tosca to the church-door, Scarpia returns to the pillar and makes a sign on which Spoletta appears from behind the pillar)*

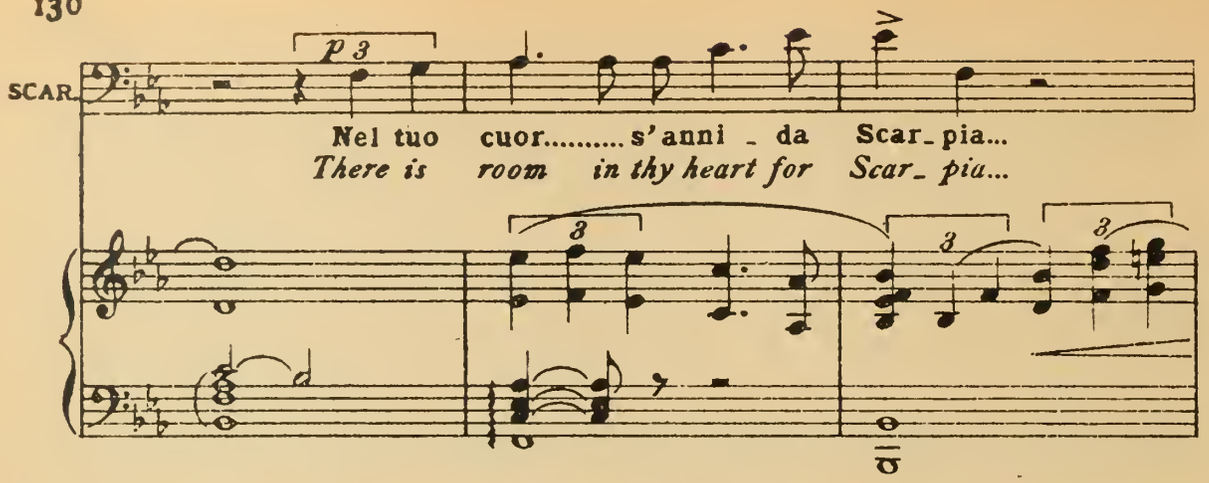
80



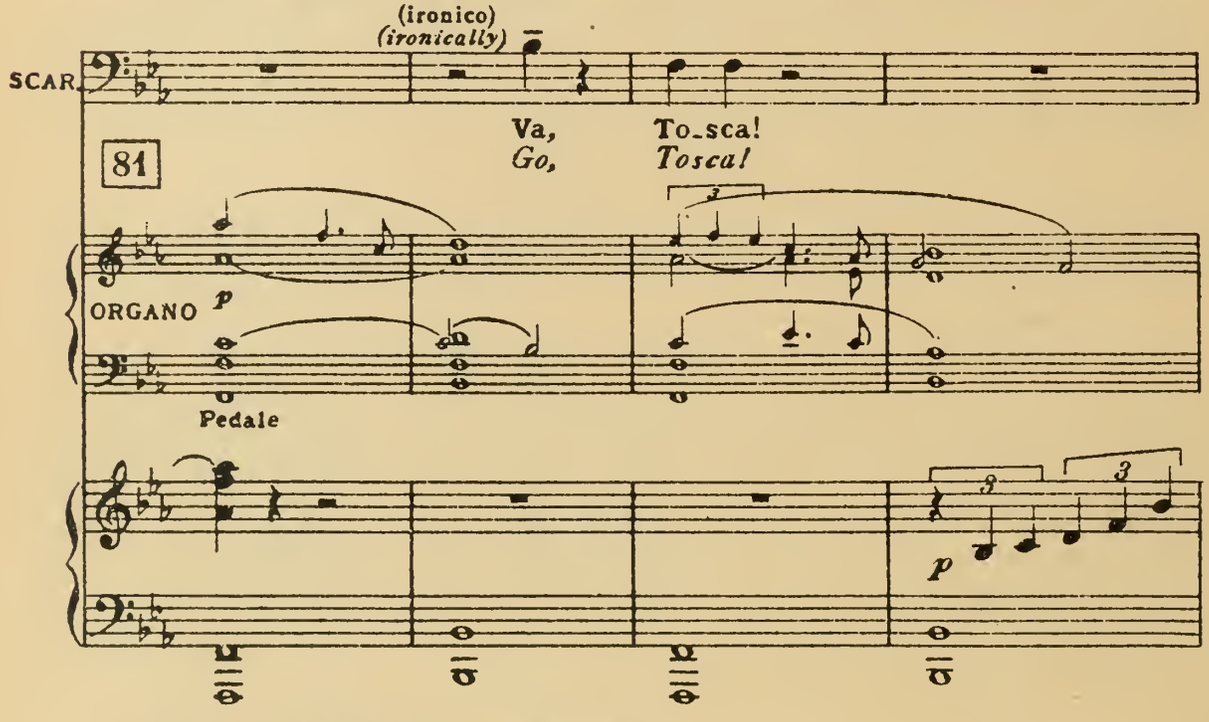

(la folla si aggruppa nel fondo, in attesa del Cardinale; alcuni inginocchiati pregano)
*(the crowd withdraws to the back of stage, awaiting the Cardinal; some kneel down and pray)*



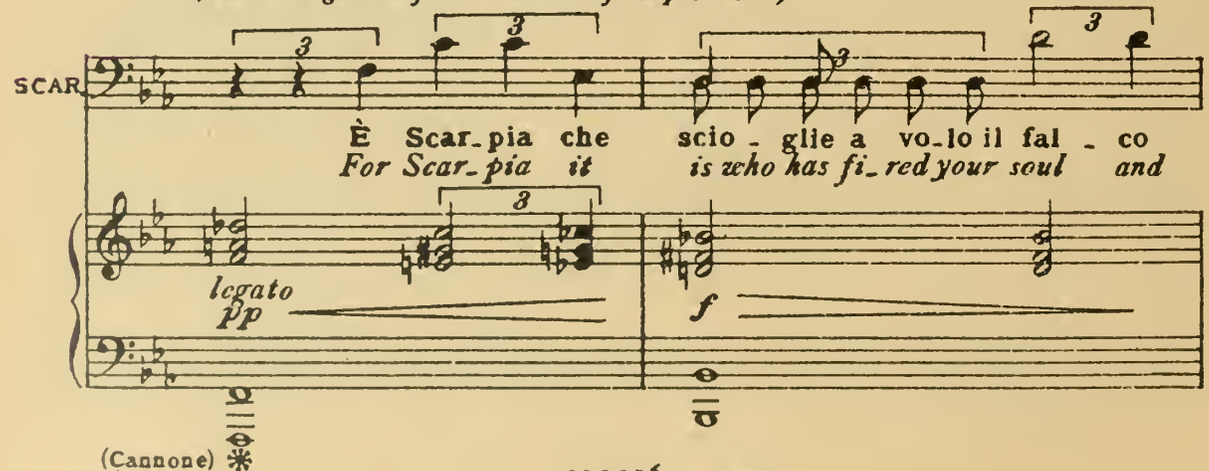

SCAR.
Pre_sto... se_gui_la do_vun_que va_da... non vi_sto... prov_
Quickly, fol_low her whi_ther_so _ ev_er she may go... Be
legato, cupo
pp
sostenute le terzine
SPOL.
(esce frettoloso)
(exit Spoletta hurriedly)
Sta bene. Il con _ vegno?
I will. Where shall I find you?
SCAR.
_ve_di!
careful!
Pa_lazzo Far _ ne_se!
At the Far_ne_se Palace!
(con un sorriso sardonico)
(smiling sardonically)
SCAR.
Va, Tosca!
Go, Tosca!
m.d.
p



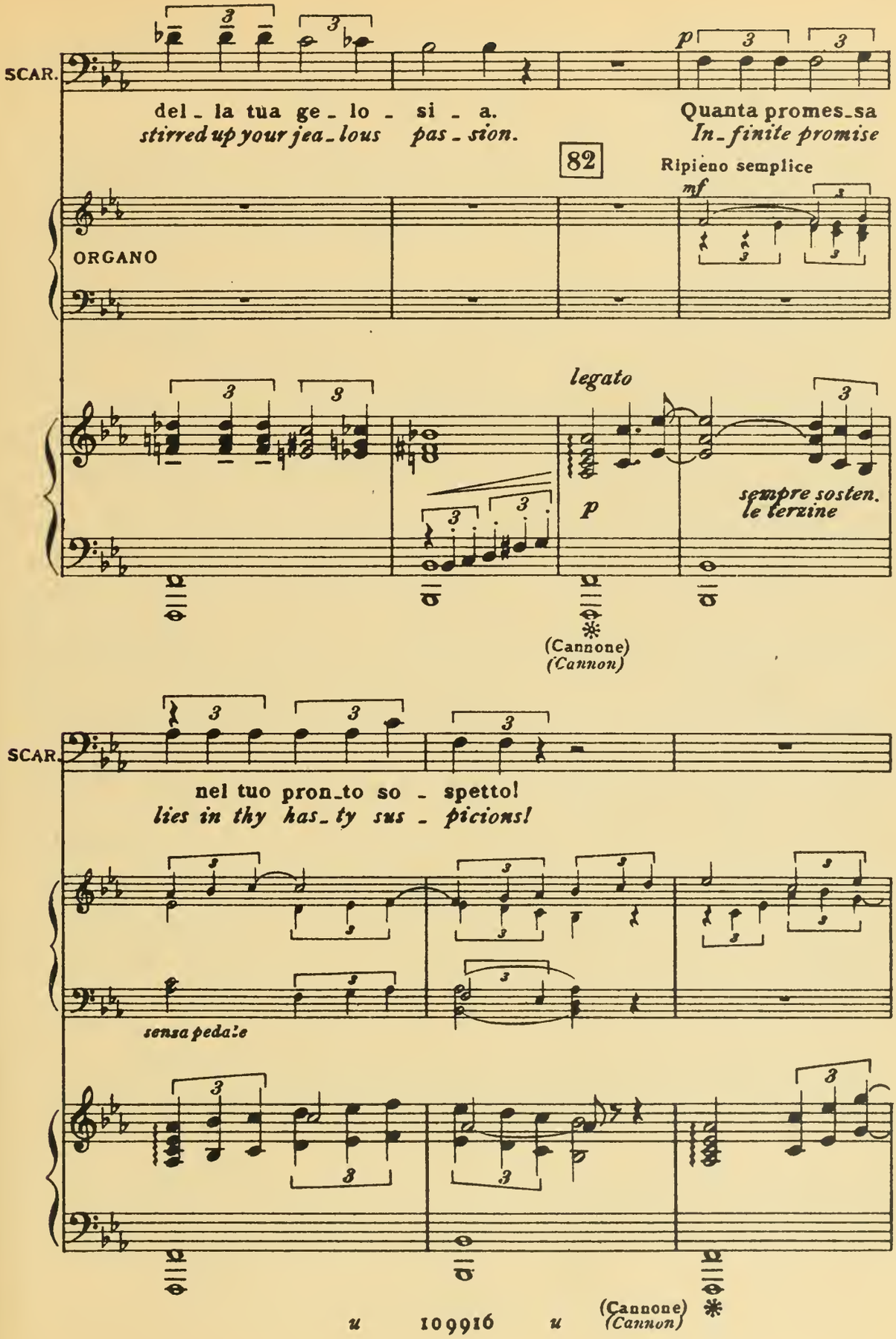

(esce il corteggio che accompagna il Cardinale all' altare maggiore: i soldati svizzeri fanno
*(The Cardinal and his following advance to the high altar; the Swiss Guards thrust back the*

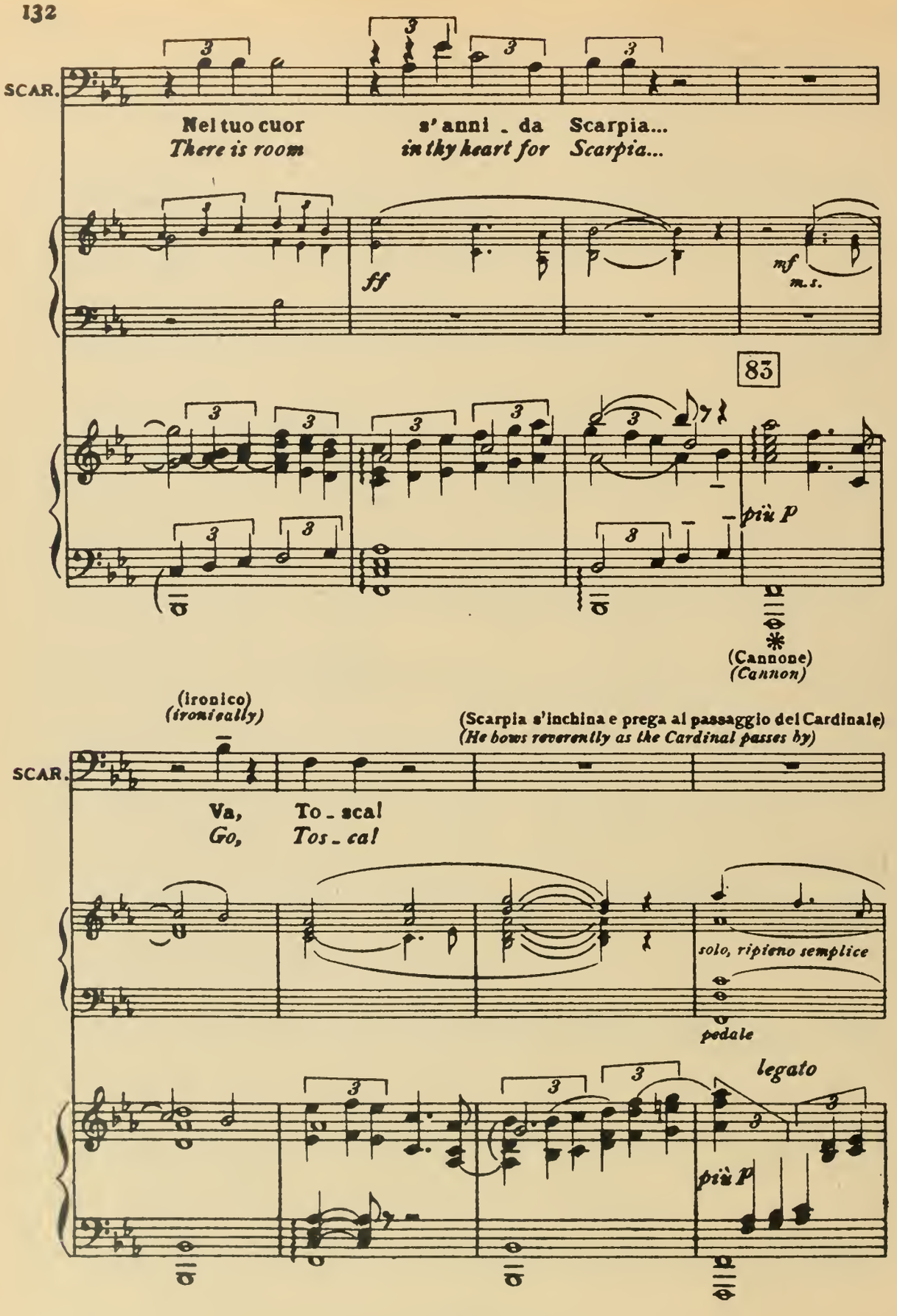


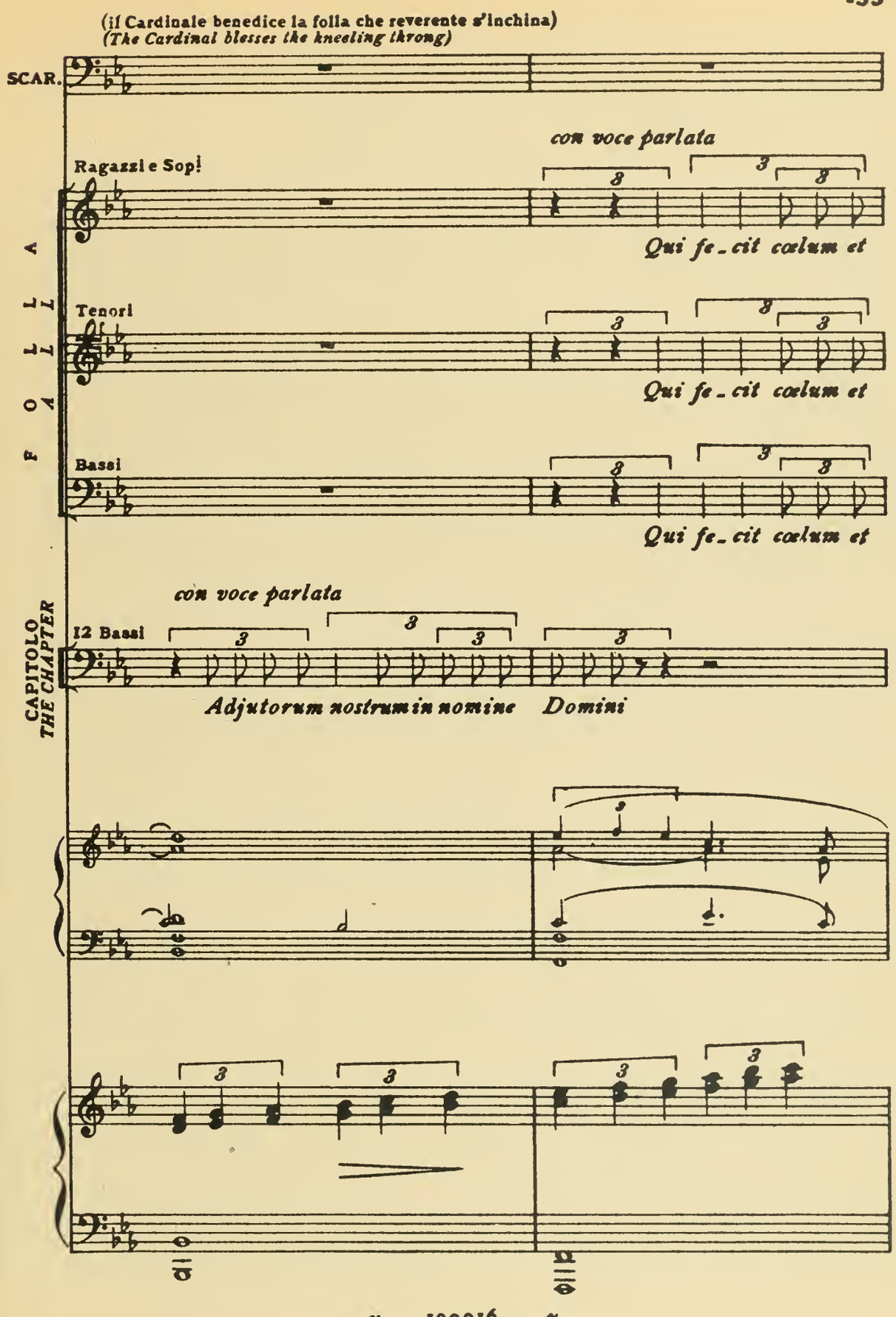

far largo alla folla, che si dispone su due ali)
*crowd, which ranges itself on either side of the procession)*

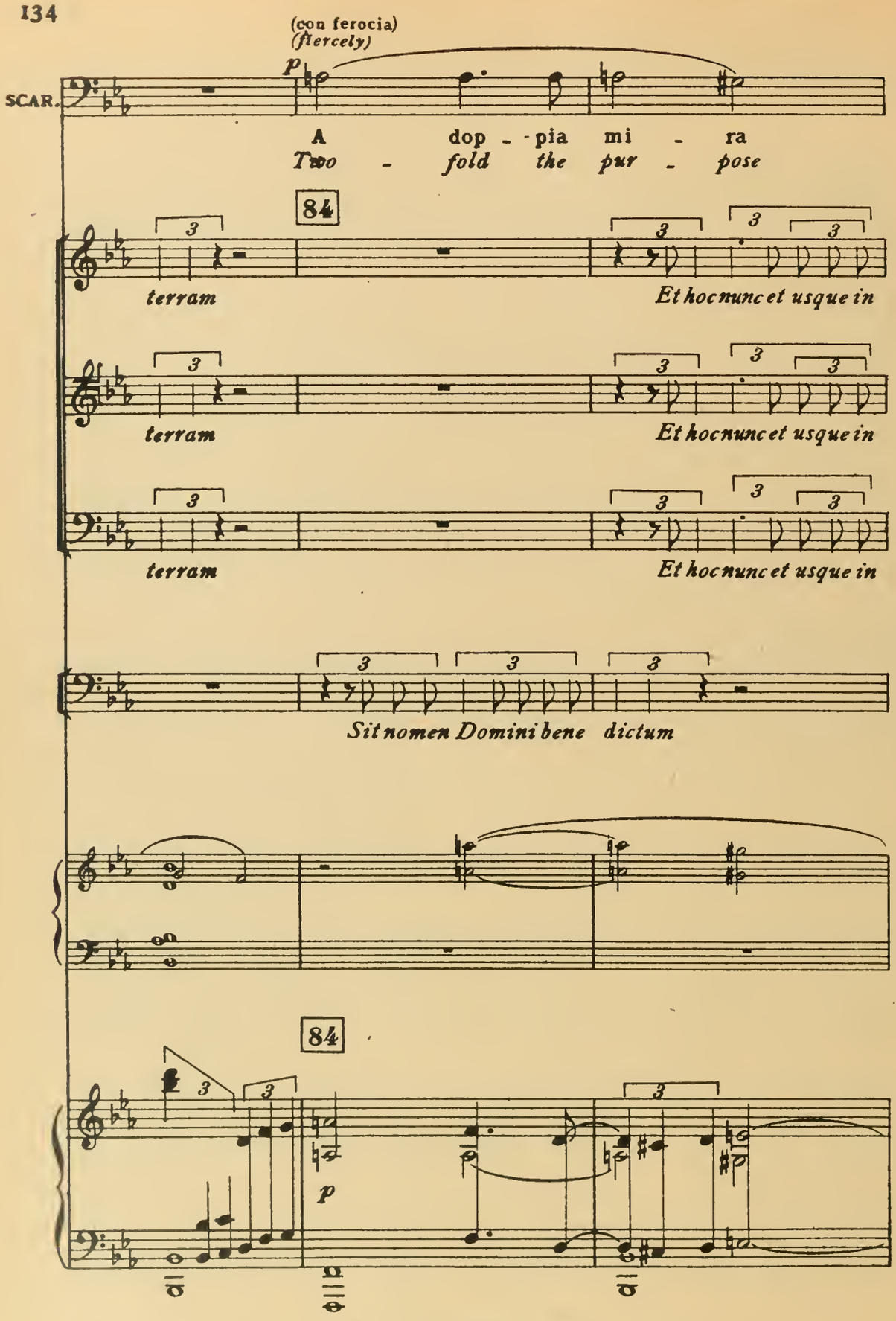


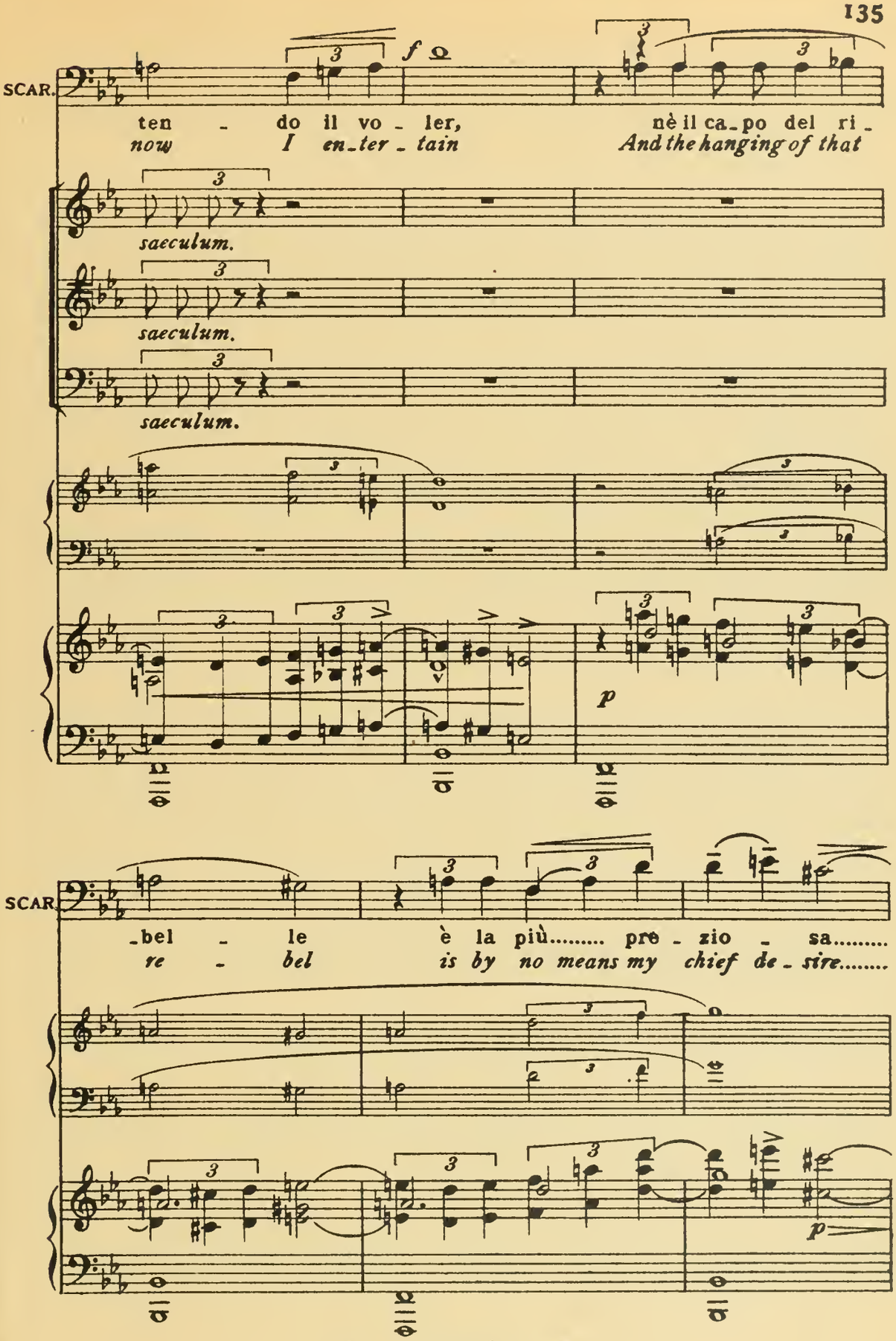

(Cannone) *
*(Cannon)*

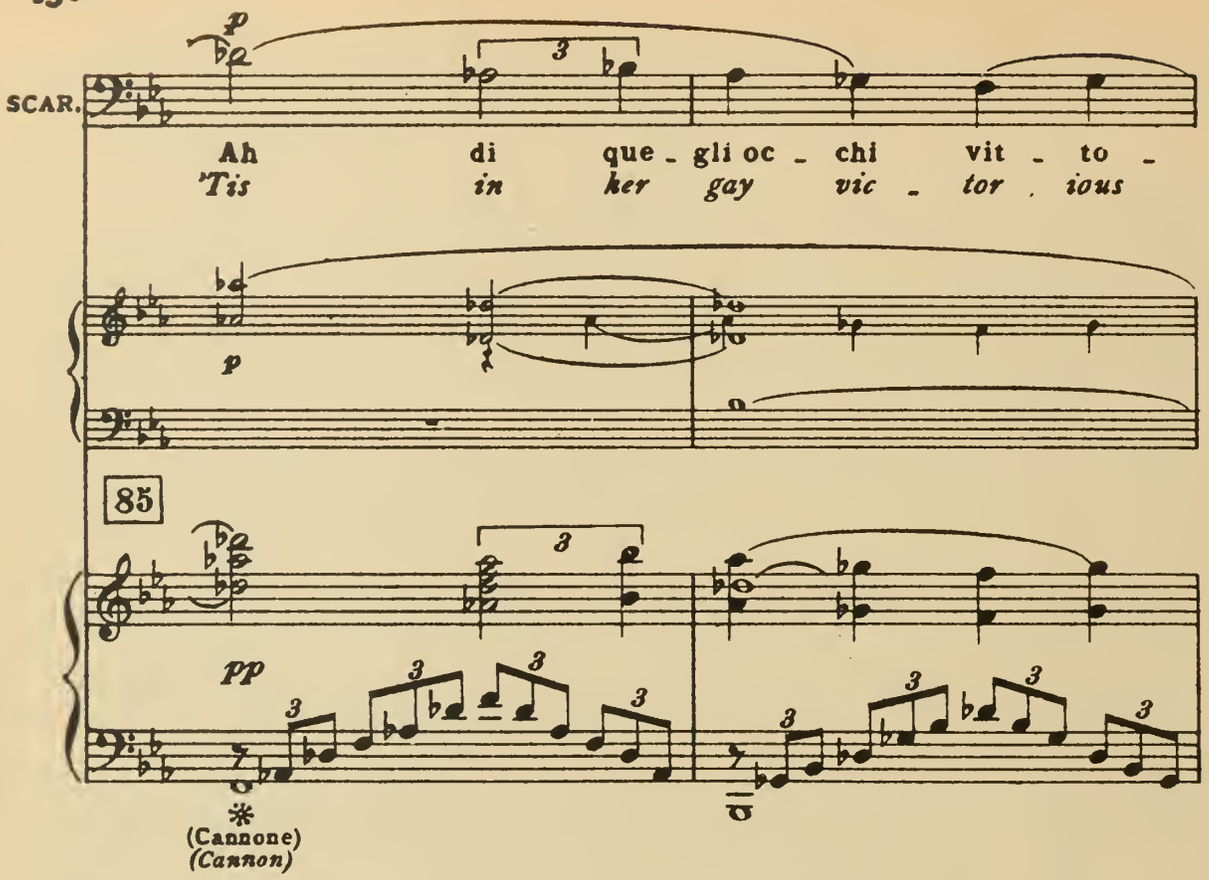

SCAR.
del_la tua ge_lo_si_a.
stirred up your jea_lous pas_sion.
Quanta promes_sa
In_finite promise
82
Ripieno semplice
mf
ORGANO
legato
p
sempre sosten.
le terzine
(Cannone)
(Cannon)
SCAR.
nel tuo pron_to so_spetto!
lies in thy has_ty sus_picions!
sensa pedale
(Cannone)
(Cannon)

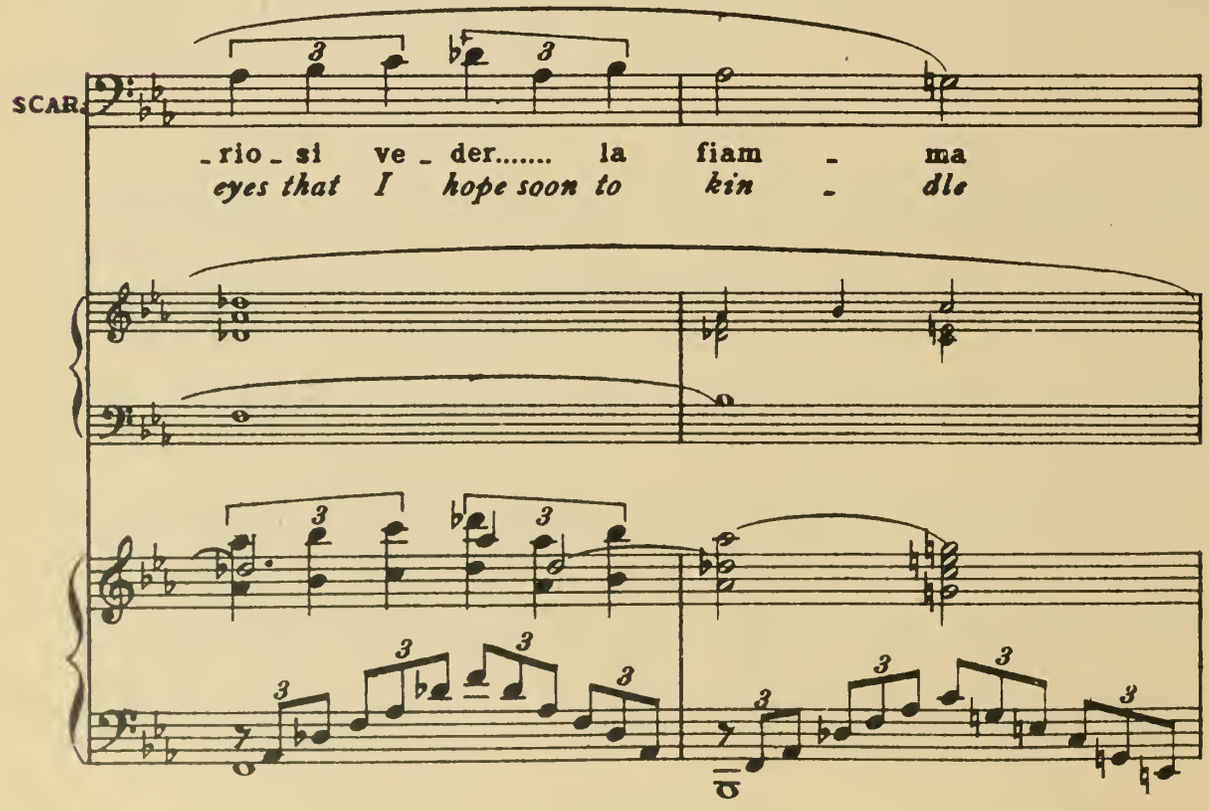

SCAR.
Nel tuo cuor s' anni - da Scarpia...
There is room in thy heart for Scarpia...
ff
mf
m.s.
83
più P
(Cannone)
(Cannon)
(ironico)
(ironically)
(Scarpia s'inchina e prega al passaggio del Cardinale)
(He bows reverently as the Cardinal passes by)
SCAR.
Va, To - sca!
Go, Tos - ca!
solo, ripieno semplice
pedale
legato
più P

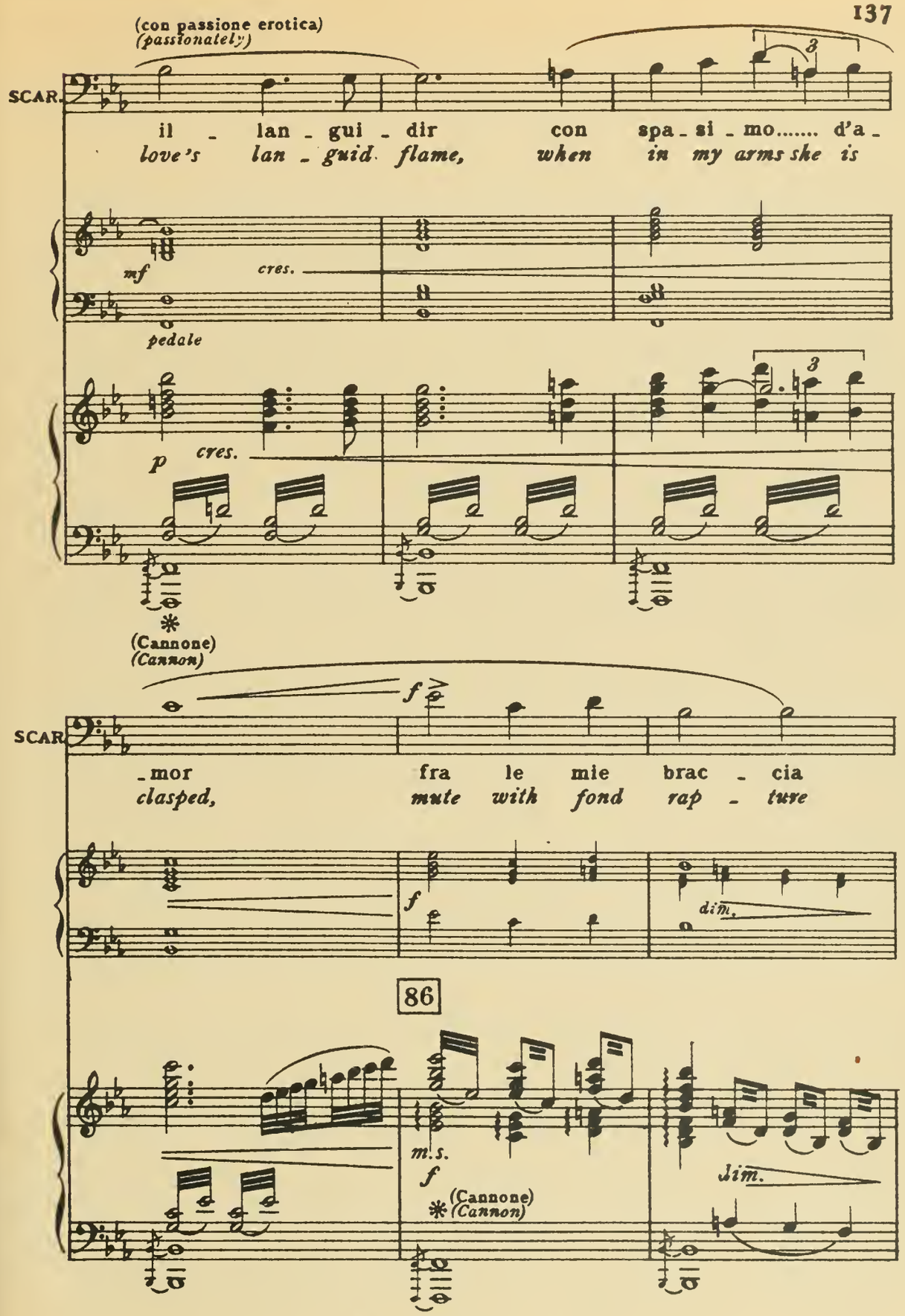

(il Cardinale benedice la folla che reverente s'inchina)
(The Cardinal blesses the kneeling throng)
SCAR.
con voce parlata
Ragazzi e Sop!
Qui fe_cit cœlum et
FOLLA
Tenori
Qui fe_cit cœlum et
Bassi
Qui fe_cit cœlum et
CAPITOLO
THE CHAPTER
con voce parlata
12 Bassi
Adjutorum nostrum in nomine Domini

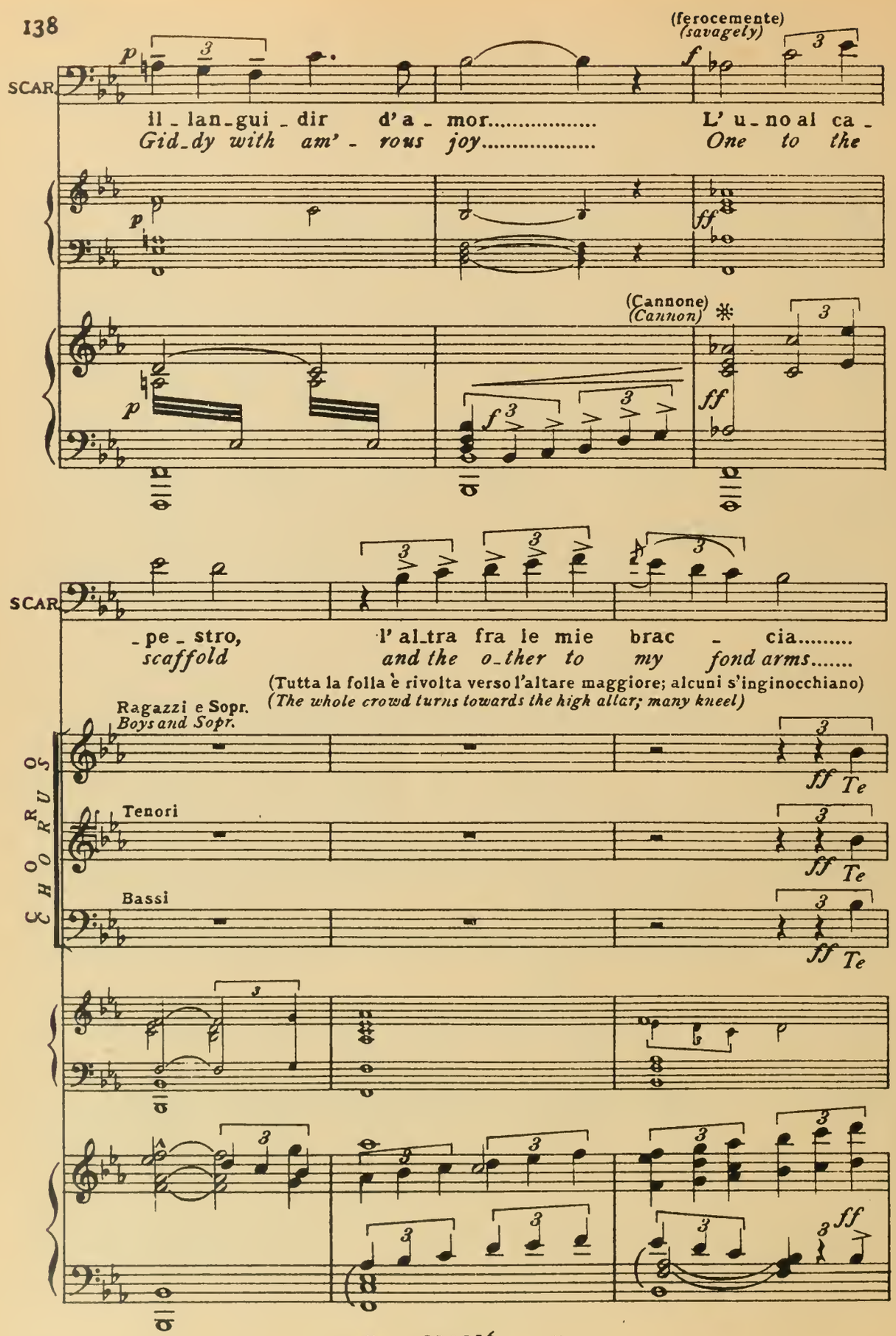

(con ferocia)
(fiercely)
SCAR.
A dop - pia mi - ra
Two - fold the pur - pose
84
terram
Et hoc nunc et usque in
terram
Et hoc nunc et usque in
terram
Et hoc nunc et usque in
Sit nomen Domini bene dictum
84


SCAR.
ten - do il vo - ler, nè il ca - po del ri -
now I en - ter - tain And the hanging of that
saeculum.
saeculum.
saeculum.
p
SCAR.
- bel - le è la più..... pre - zio - sa.....
re - bel is by no means my chief de - sire.....
p


SCAR.
Ah di que - gli oc - chi vit - to -
'Tis in her gay vic - tor - ious
p
85
pp
(Cannone)
(Cannon)


SCAR.
- rio - si ve - der..... la fiam - ma
eyes that I hope soon to kin - dle


(con passione erotica)
(passionately)
SCAR.
il - lan - gui - dir con spa - si - mo..... d'a -
love's lan - guid flame, when in my arms she is
mf
cres.
pedale
p
cres.
(Cannone)
(Cannon)
SCAR.
- mor fra le mie brac - cia
clasped, mute with fond rap - ture
f
f
dim.
86
m.s.
f
(Cannone)
(Cannon)
dim.


(ferocemente)
(savagely)
SCAR
il - lan - gui - dir d' a - mor..... L' u - no al ca -
Gid - dy with am' - rous joy..... One to the
(Cannone)
(Cannon)
SCAR
- pe - stro, l' al - tra fra le mie brac - cia.....
scaffold and the o - ther to my fond arms.....
(Tutta la folla è rivolta verso l'altare maggiore; alcuni s'inginocchiano)
(The whole crowd turns towards the high altar; many kneel)
CORO
Ragazzi e Sopr.
Boys and Sopr.
Tenori
Bassi
Te

(resta immobile guardando nel vuoto)
*(enwrapt in reverie)*

SCAR.

87

*Deum la - u - da - -*

*Deum la - u - da -*

*Deum la - u - da - -*

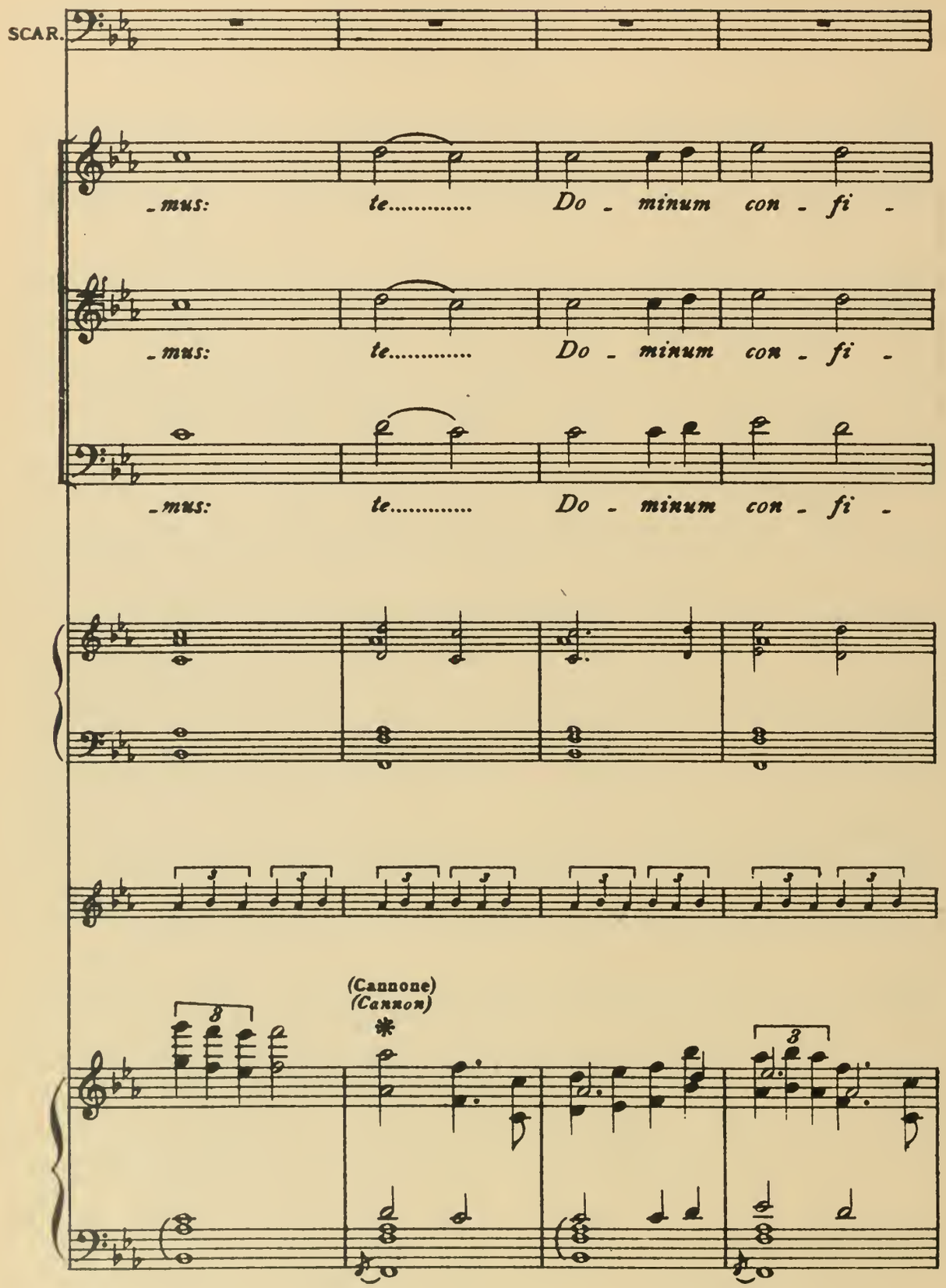
(Campane)
*(Bells)*

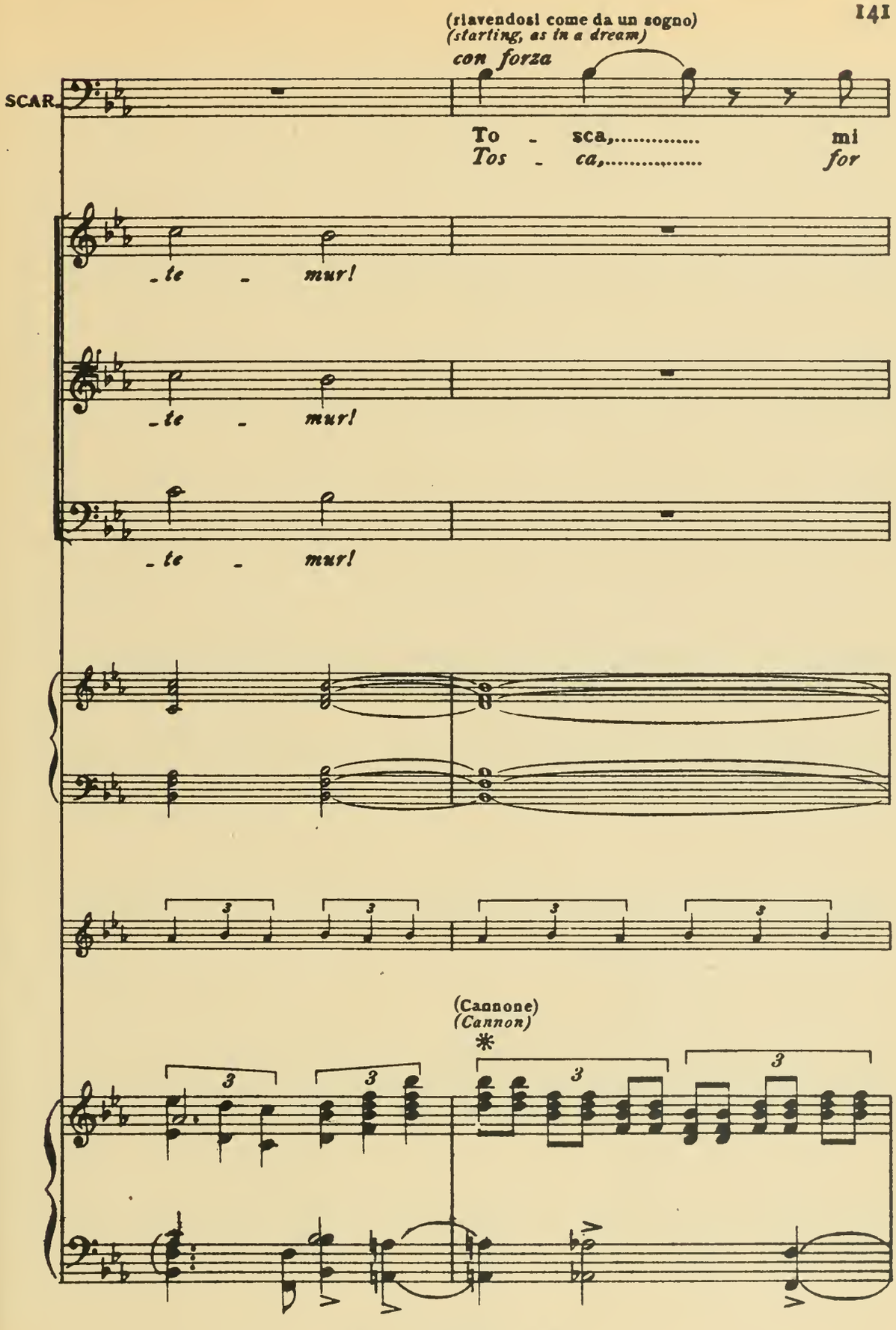
*ff*

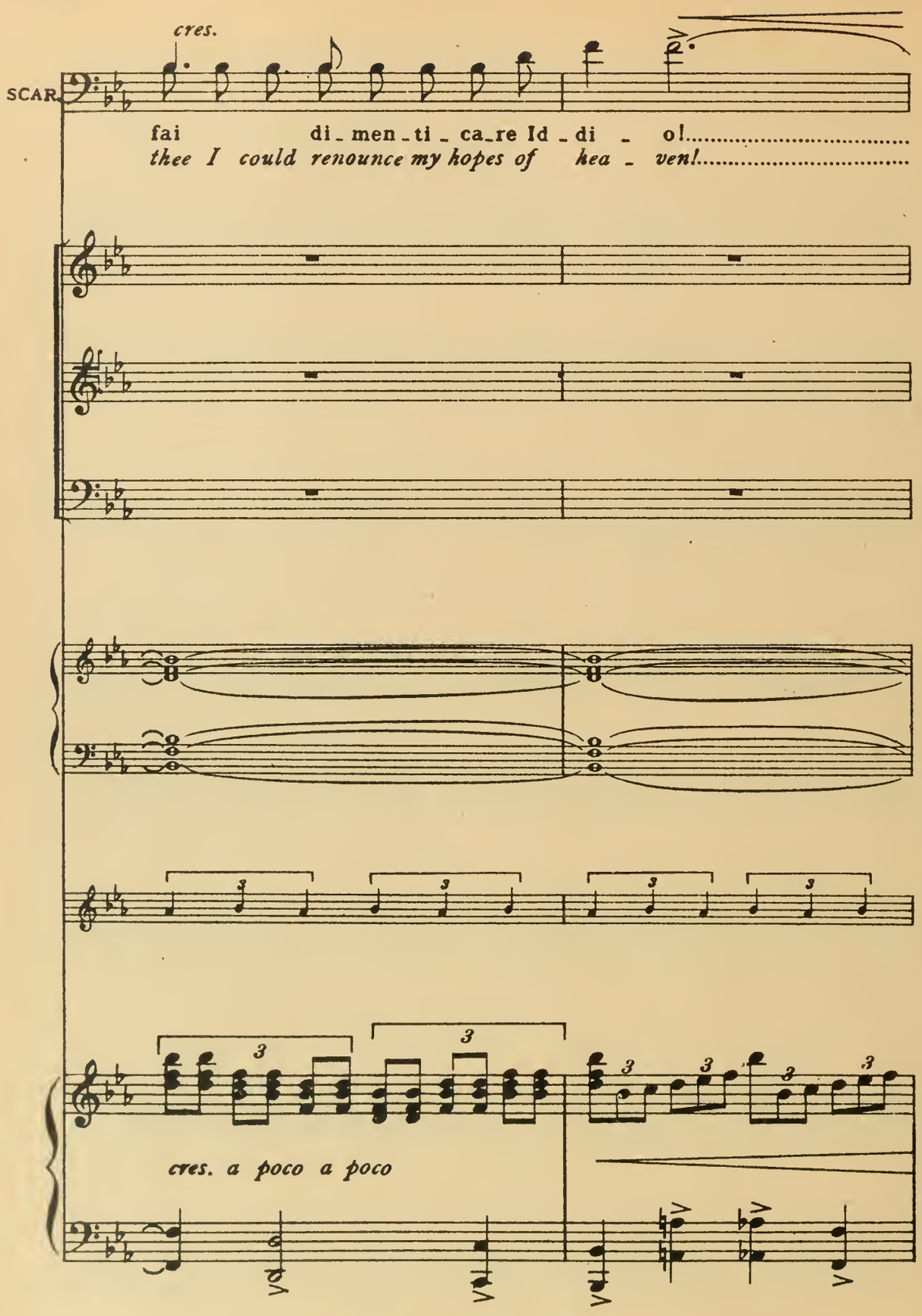
87

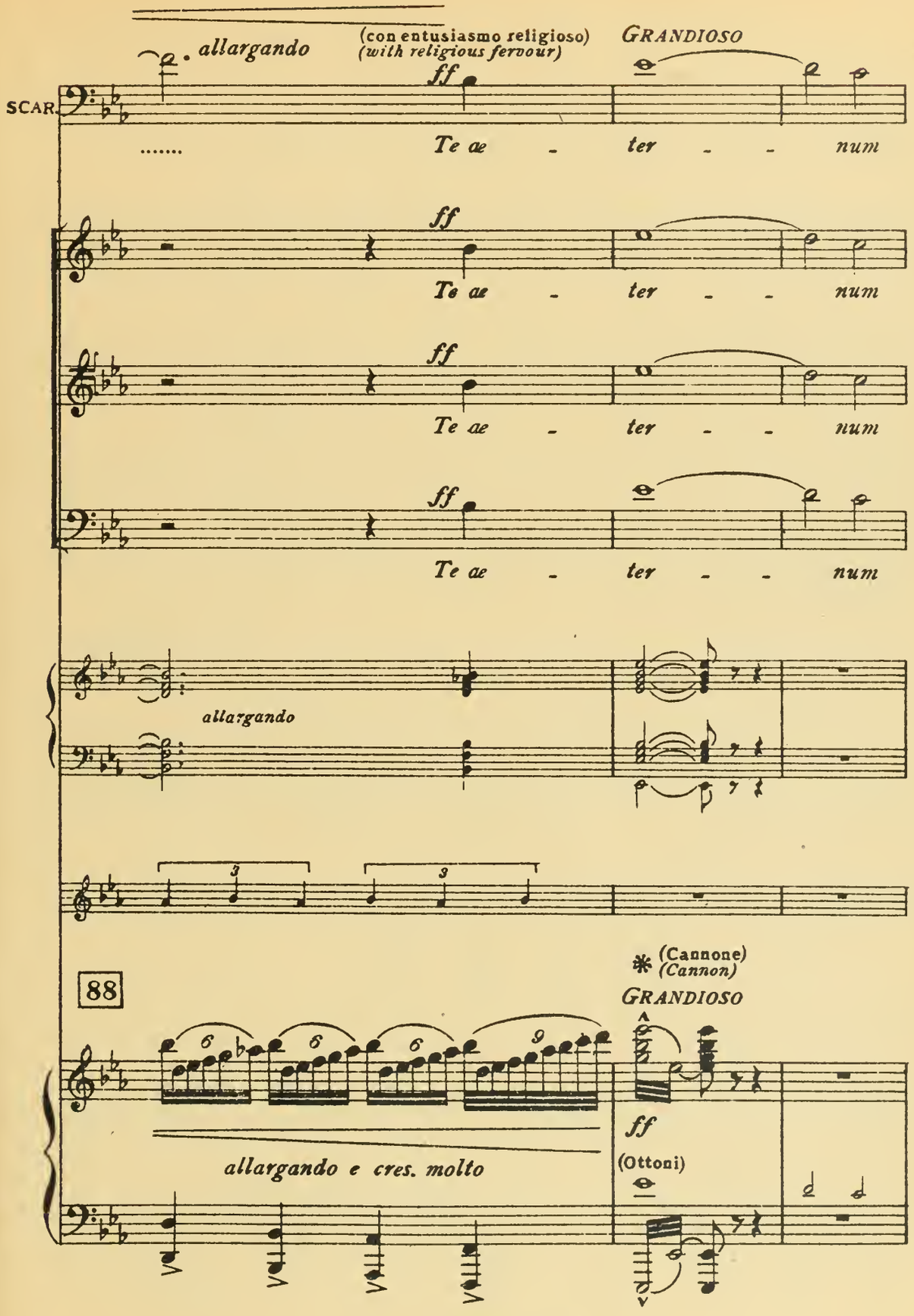
*

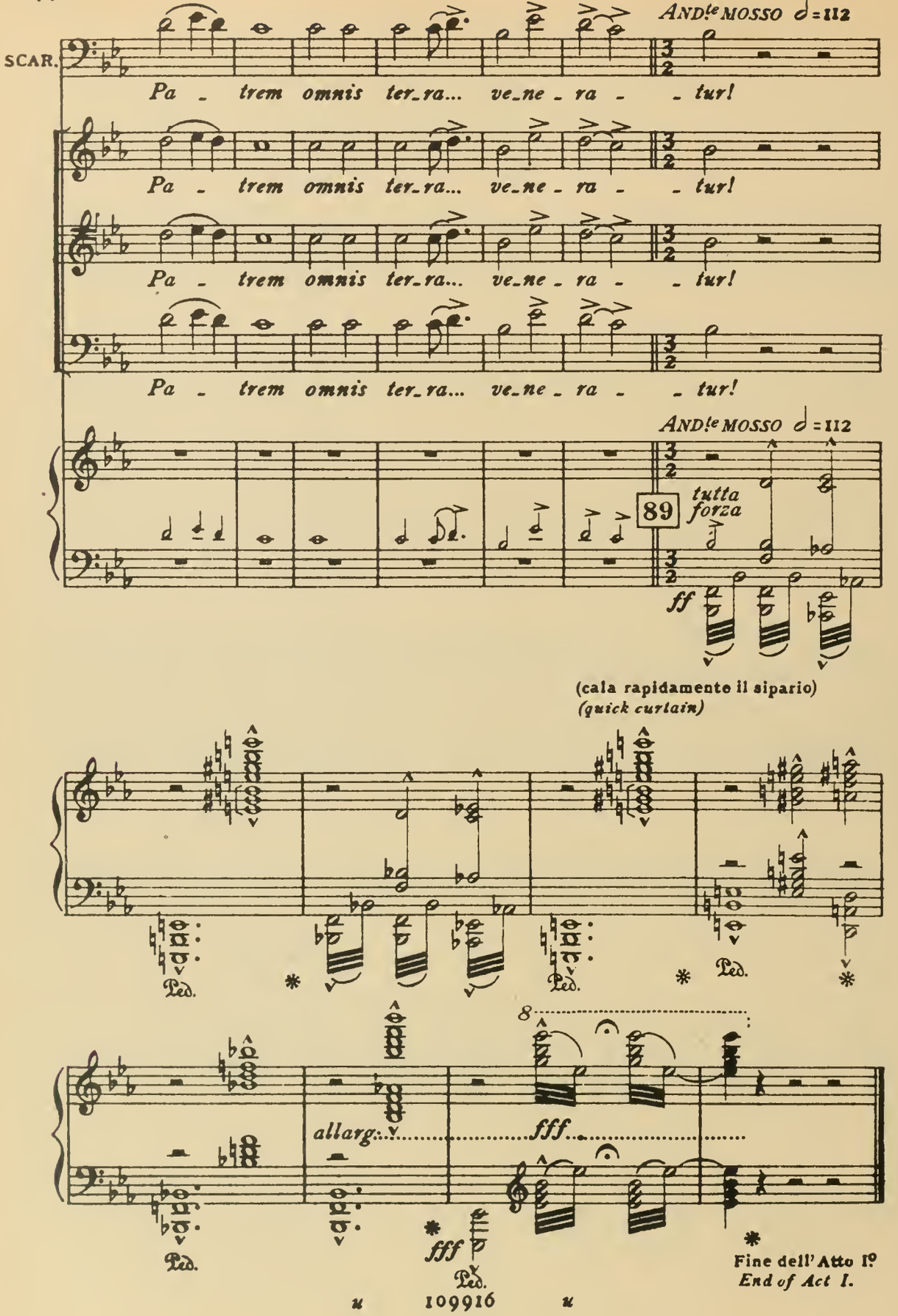
(Cannone)
*(Cannon)*


SCAR.
-mus: te..... Do - minum con - fi -
-mus: te..... Do - minum con - fi -
-mus: te..... Do - minum con - fi -
(Cannone)
(Cannon)


(riavendosi come da un sogno)
(starting, as in a dream)
con forza
SCAR.
To - sca,..... mi
Tos - ca,..... for
- te - mur!
- te - mur!
- te - mur!
(Cannone)
(Cannon)


cres.
SCAR.
fai di_men_ti_ca_re Id_di_o!.....
thee I could renounce my hopes of hea_ven!.....
cres. a poco a poco


allargando
(con entusiasmo religioso)
(with religious fervour)
GRANDIOSO
SCAR.
ff
Te ae - ter - - num
allargando
88
(Cannone)
(Cannon)
GRANDIOSO
allargando e cres. molto
(Ottoni)


SCAR.
ANDte MOSSO ♩=112
Pa - trem omnis ter_ra... ve_ne - ra - - tur!
Pa - trem omnis ter_ra... ve_ne - ra - - tur!
Pa - trem omnis ter_ra... ve_ne - ra - - tur!
Pa - trem omnis ter_ra... ve_ne - ra - - tur!
ANDte MOSSO ♩=112
89
tutta forza
ff
(cala rapidamente il sipario)
(quick curtain)
Ped.
allarg.
fff
Fine dell'Atto Iº
End of Act I.

# ATTO SECONDO

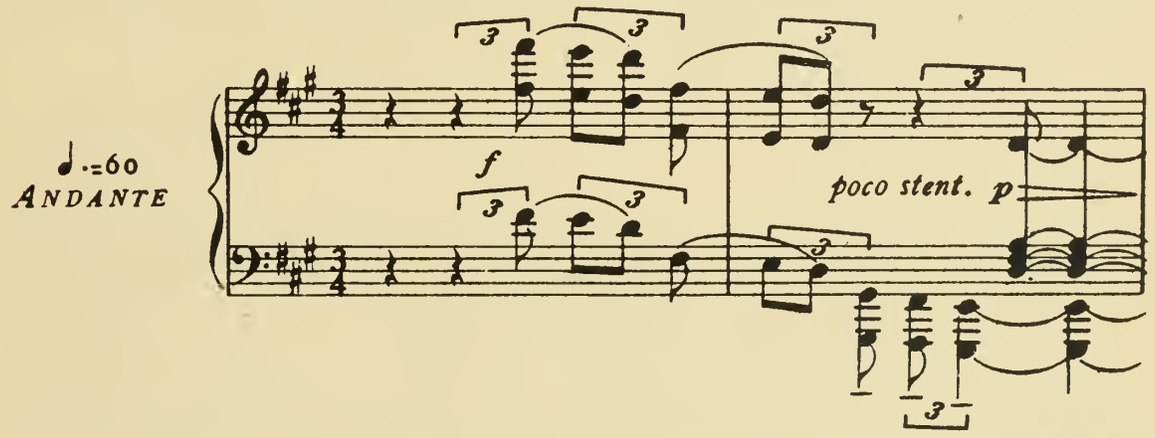
# ACT II.

**PALAZZO FARNESE.**

***THE FARNESE PALACE.***

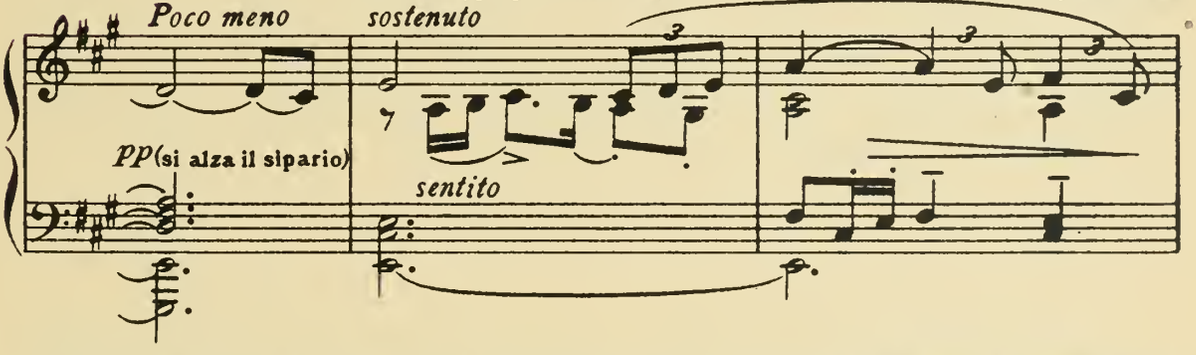
**La camera di Scarpia al piano superiore. Tavola imbandita – Un'ampia finestra verso il cortile del palazzo. È notte.**

***Scarpia's apartment, on an upper floor. The table laid. A large window overlooking the courtyard of the palace. Nightfall.***



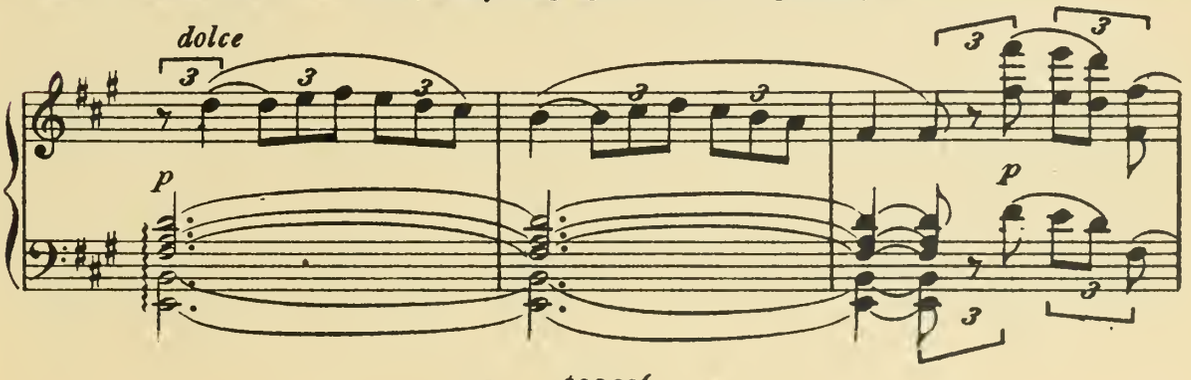

**(Scarpia è seduto alla tavola e vi cena – Interrompe a tratti la cena per ri-**

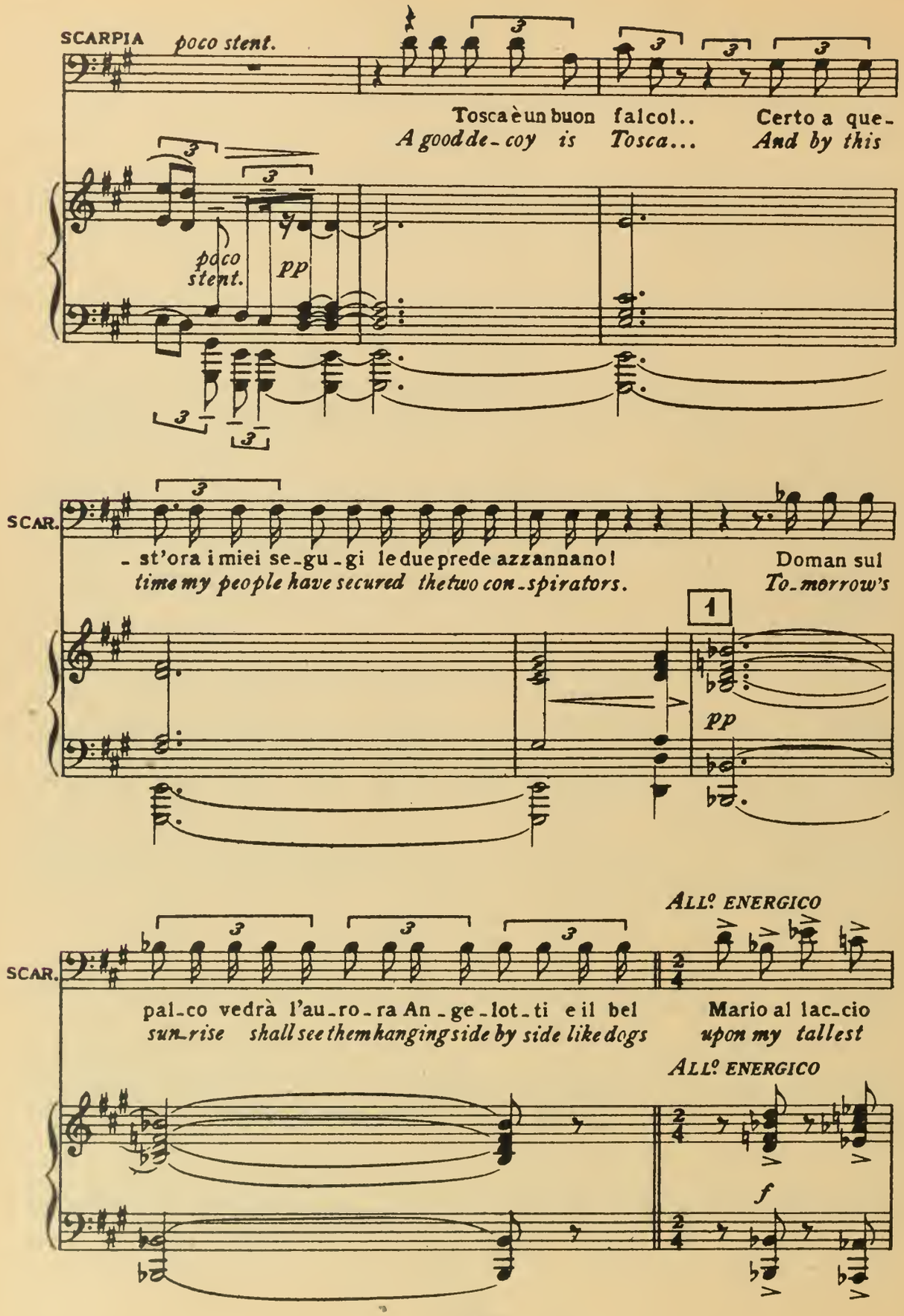
***(Scar. is supping at the table, and breaking off at intervals to reflect. From***

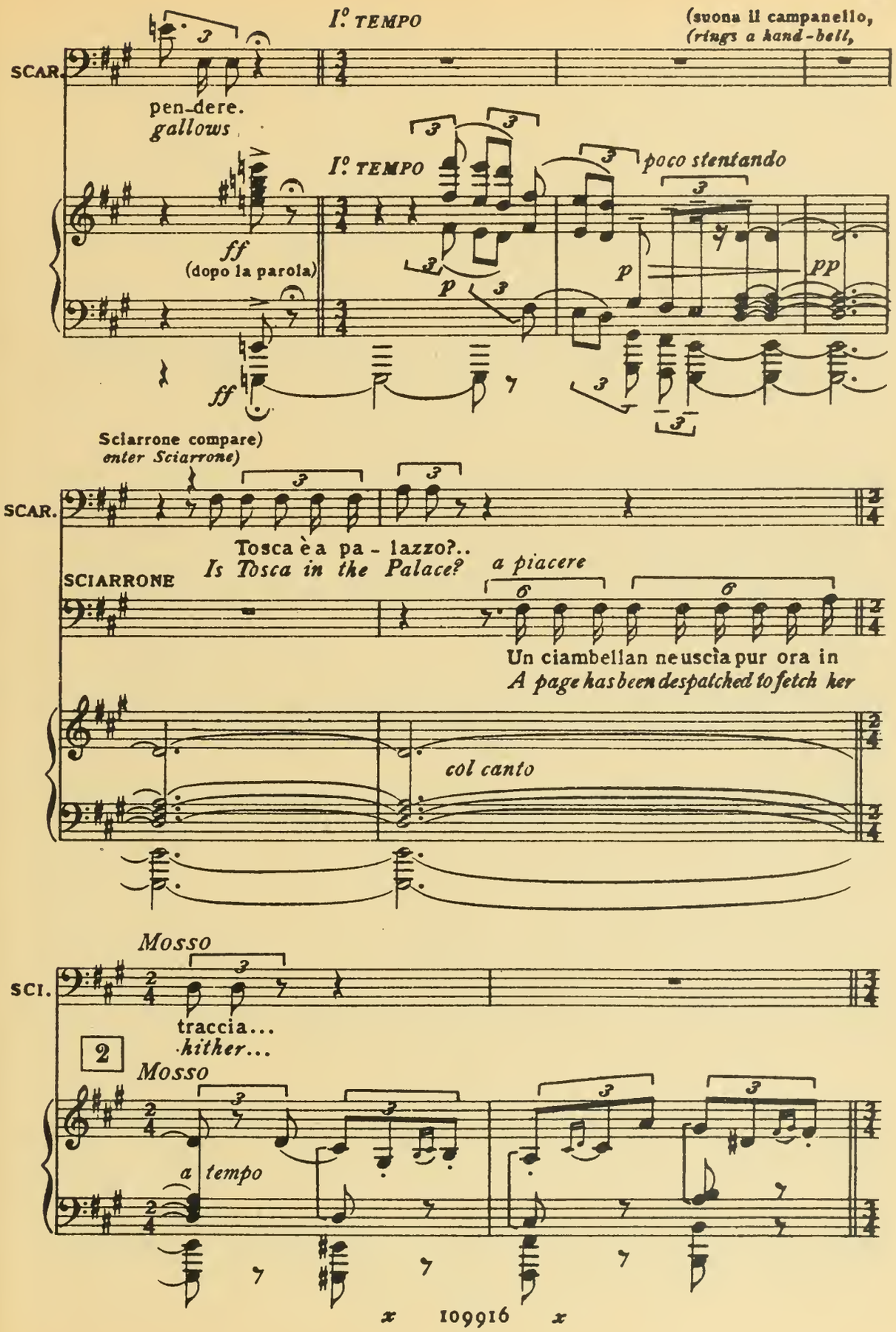


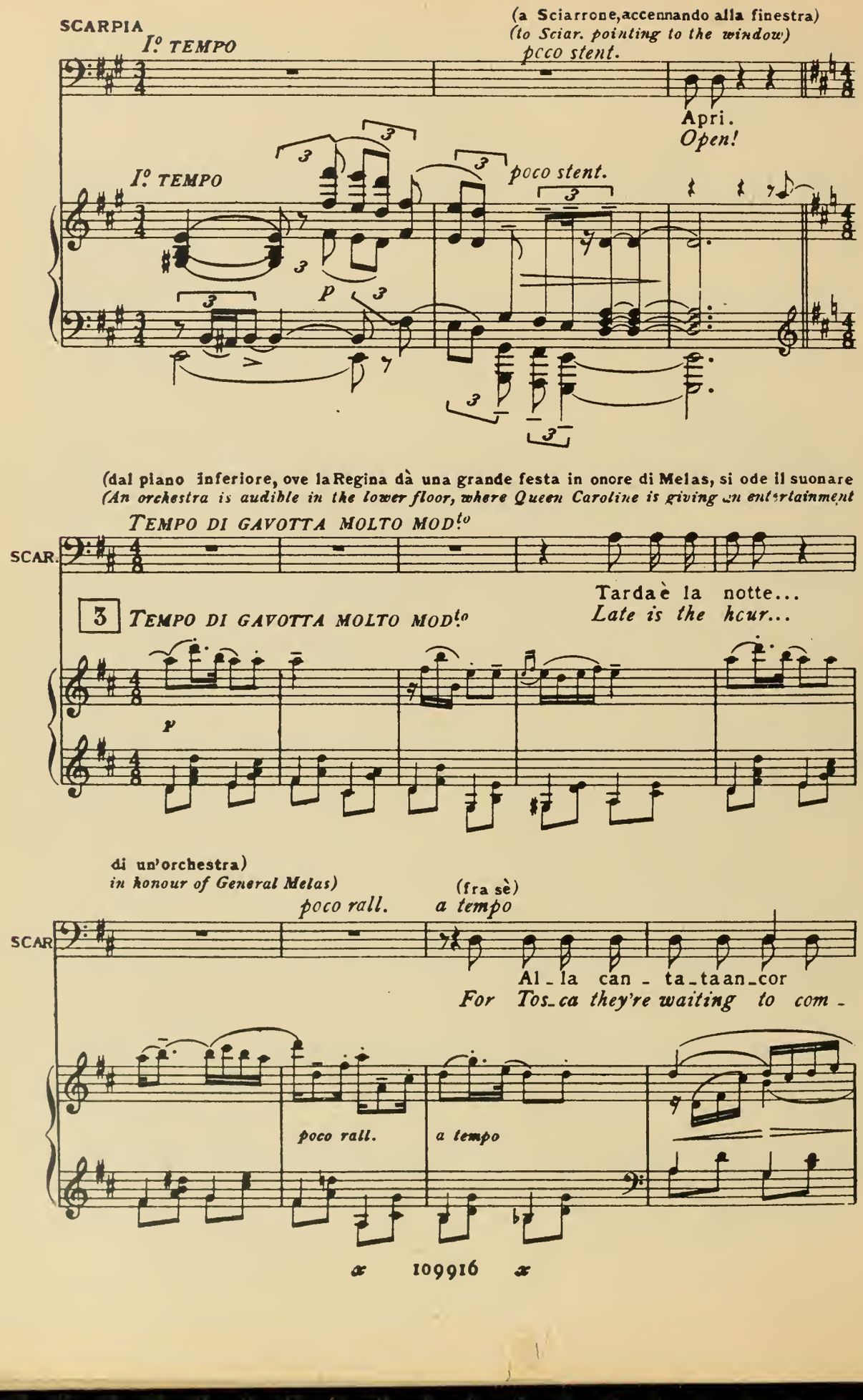

**flettere – Trae di tasca l'orologio e nell'atteggiamento e nella irrequietezza tradisce un'ansia febbrile)**

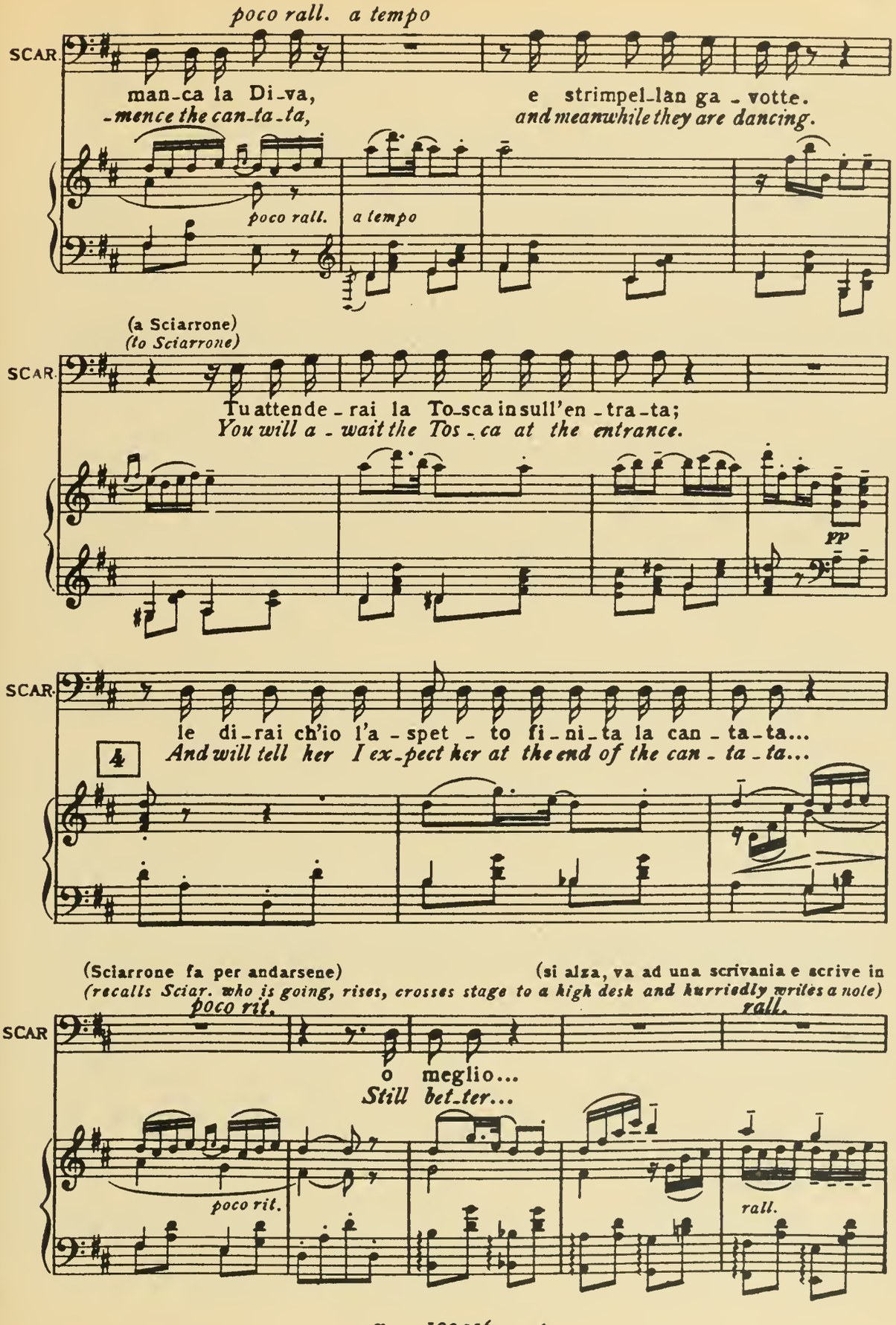
***time to time he looks at his watch, manifesting agitation and disquietude)***

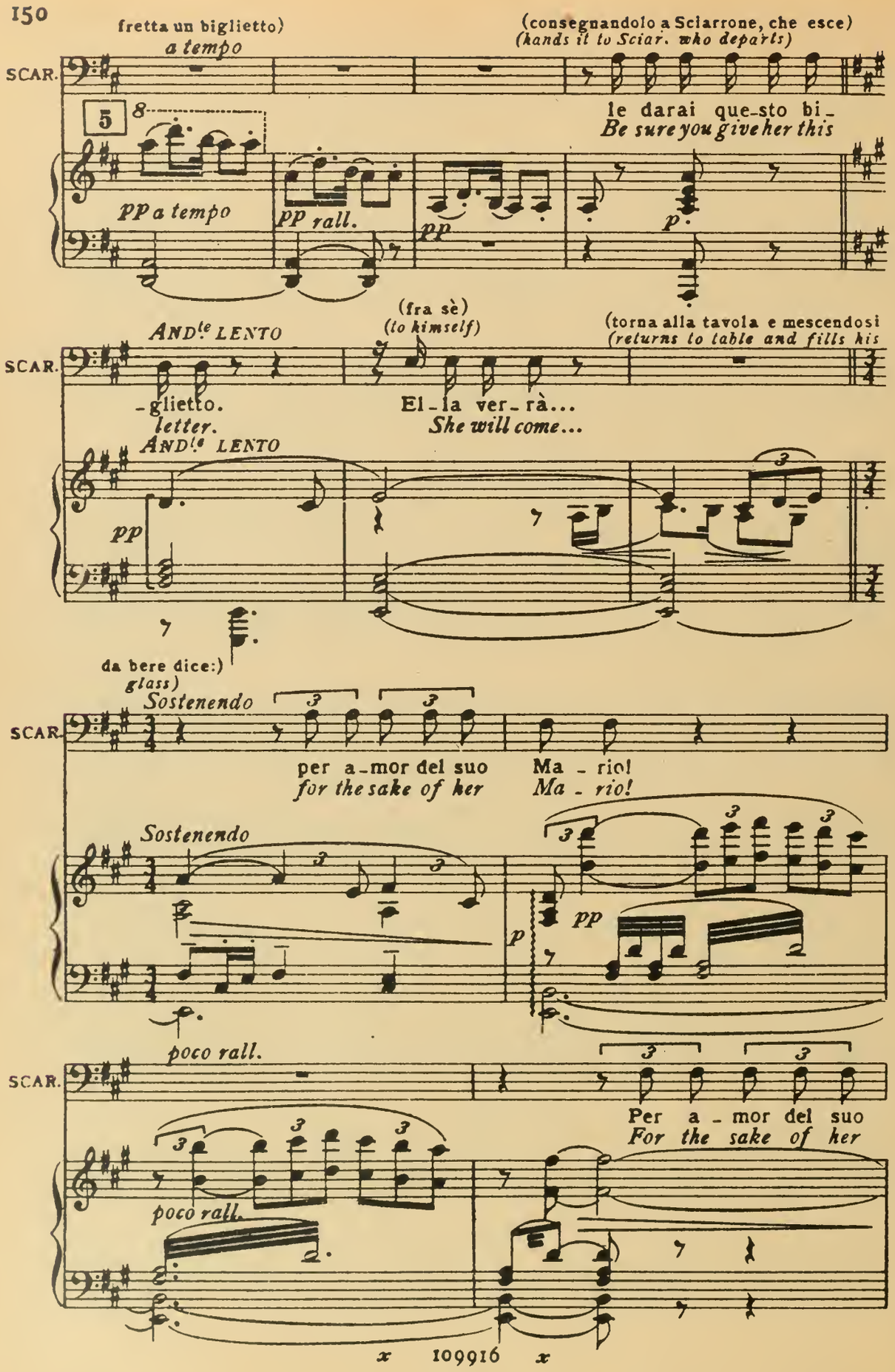


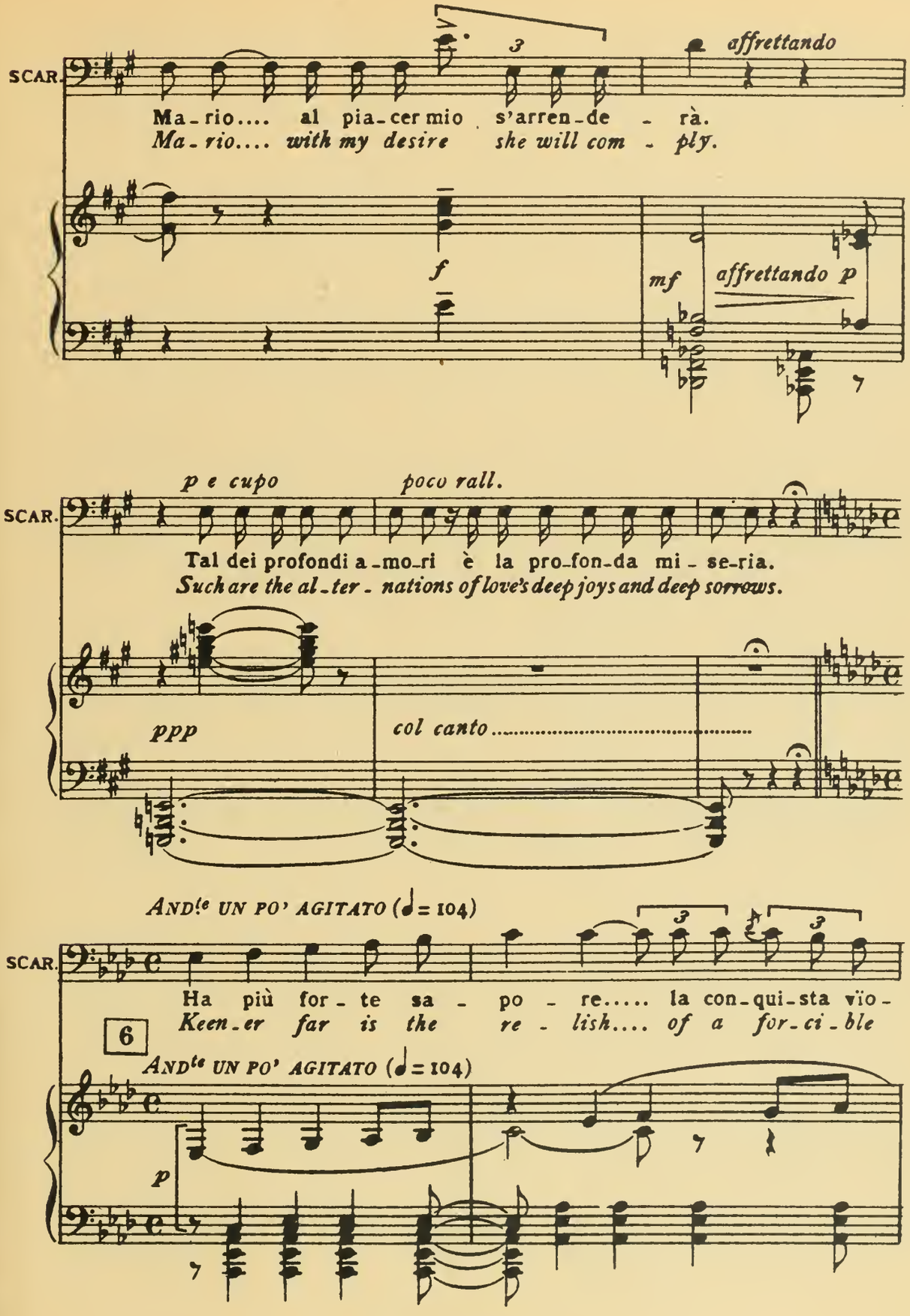

SCARPIA
poco stent.
Tosca è un buon falco!..
A good de-coy is Tosca...
Certo a que-
And by this
poco stent.
pp
SCAR.
- st'ora i miei se-gu-gi le due prede azzannano!
time my people have secured the two con-spirators.
Doman sul
To-morrow's
1
pp
SCAR.
ALL° ENERGICO
pal-co vedrà l'au-ro-ra An-ge-lot-ti e il bel
sun-rise shall see them hanging side by side like dogs
Mario al lac-cio
upon my tallest
ALL° ENERGICO
f

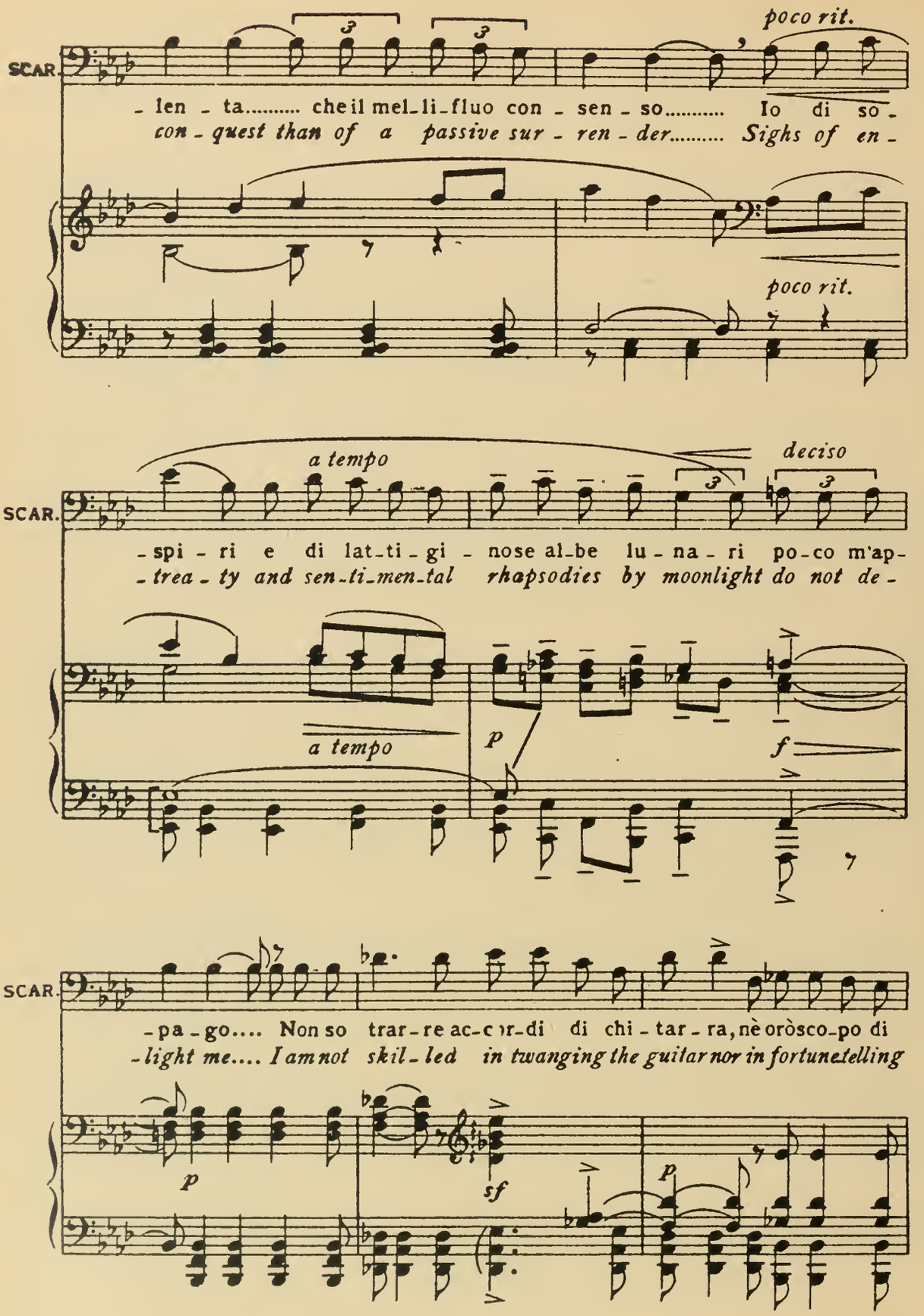

I°. TEMPO
(suona il campanello,
(rings a hand-bell,
SCAR.
pen-dere.
gallows.
I°. TEMPO
poco stentando
ff
(dopo la parola)
p
pp
ff
Sciarrone compare)
enter Sciarrone)
SCAR.
Tosca è a pa - lazzo?..
Is Tosca in the Palace?
SCIARRONE
a piacere
Un ciambellan ne uscìa pur ora in
A page has been despatched to fetch her
col canto
Mosso
SCI.
traccia...
hither...
2
Mosso
a tempo

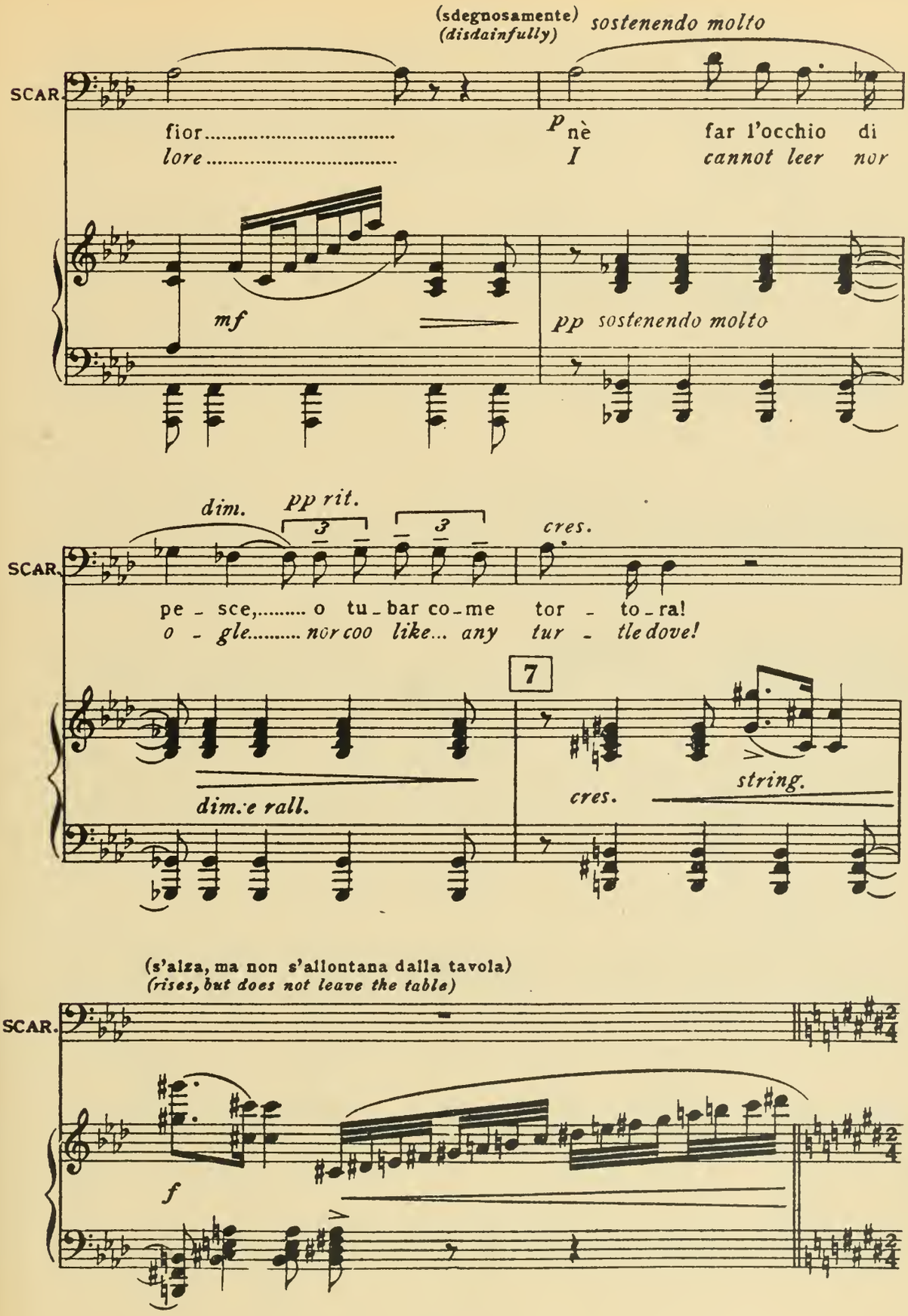

SCARPIA
I° TEMPO
(a Sciarrone, accennando alla finestra)
(to Sciar. pointing to the window)
pcco stent.
Apri.
Open!
I° TEMPO
poco stent.
p
(dal piano inferiore, ove la Regina dà una grande festa in onore di Melas, si ode il suonare
(An orchestra is audible in the lower floor, where Queen Caroline is giving an entertainment
TEMPO DI GAVOTTA MOLTO MOD^to
SCAR.
Tarda è la notte...
Late is the hour...
3 TEMPO DI GAVOTTA MOLTO MOD^to
p
di un'orchestra)
in honour of General Melas)
poco rall.
(fra sè)
a tempo
SCAR
Al - la can - ta - ta an - cor
For Tos - ca they're waiting to com -
poco rall.
a tempo

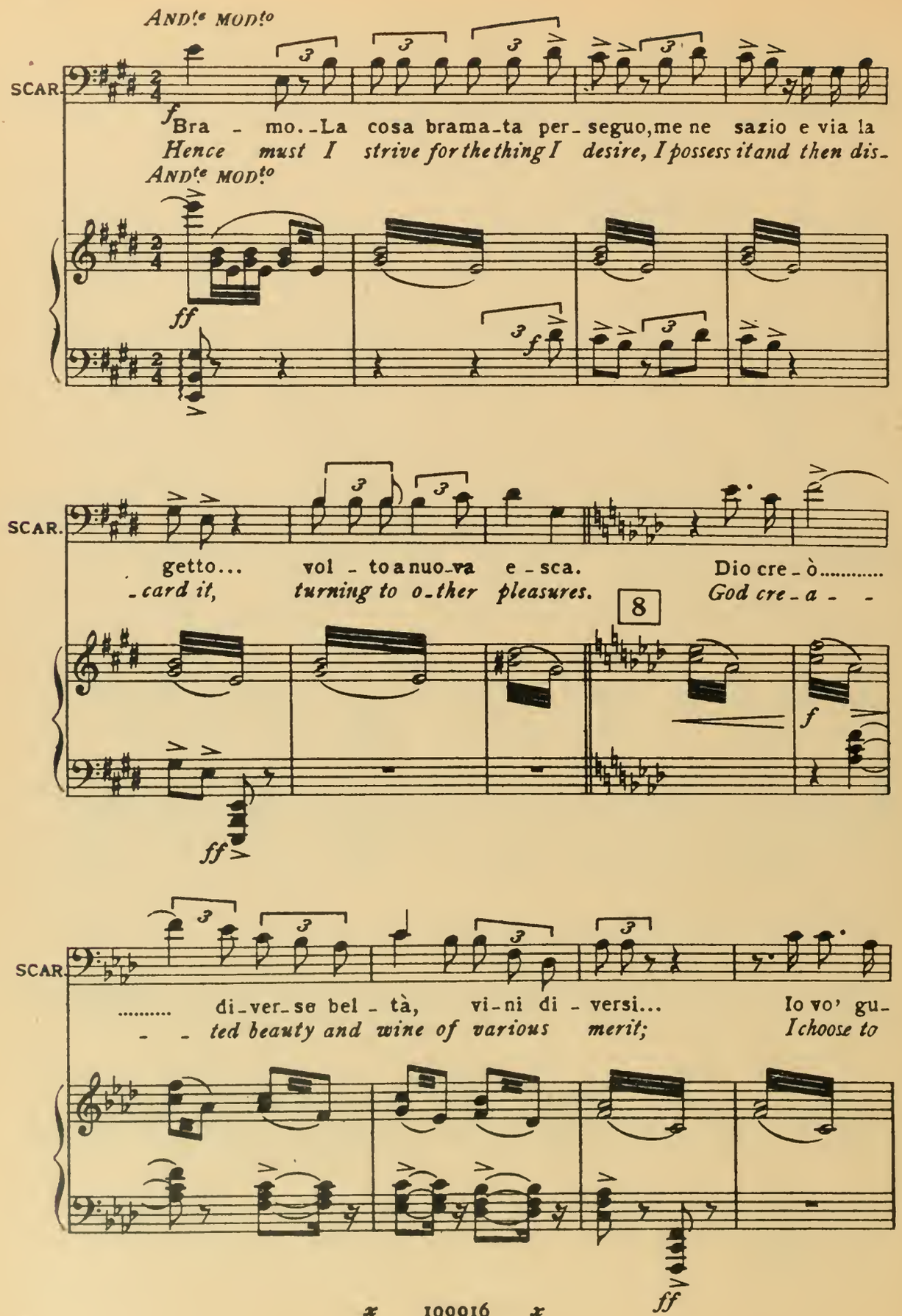

poco rall. a tempo
SCAR.
man-ca la Di-va,
-mence the can-ta-ta,
e strimpel-lan ga-votte.
and meanwhile they are dancing.
poco rall.
a tempo
(a Sciarrone)
(to Sciarrone)
SCAR.
Tu attende-rai la To-sca in sull'en-tra-ta;
You will a-wait the Tos-ca at the entrance.
pp
SCAR.
le di-rai ch'io l'a-spet-to fi-ni-ta la can-ta-ta...
And will tell her I ex-pect her at the end of the can-ta-ta...
4
(Sciarrone fa per andarsene)
(si alza, va ad una scrivania e scrive in
(recalls Sciar. who is going, rises, crosses stage to a high desk and hurriedly writes a note)
poco rit.
rall.
SCAR
o meglio...
Still bet-ter...
poco rit.
rall.

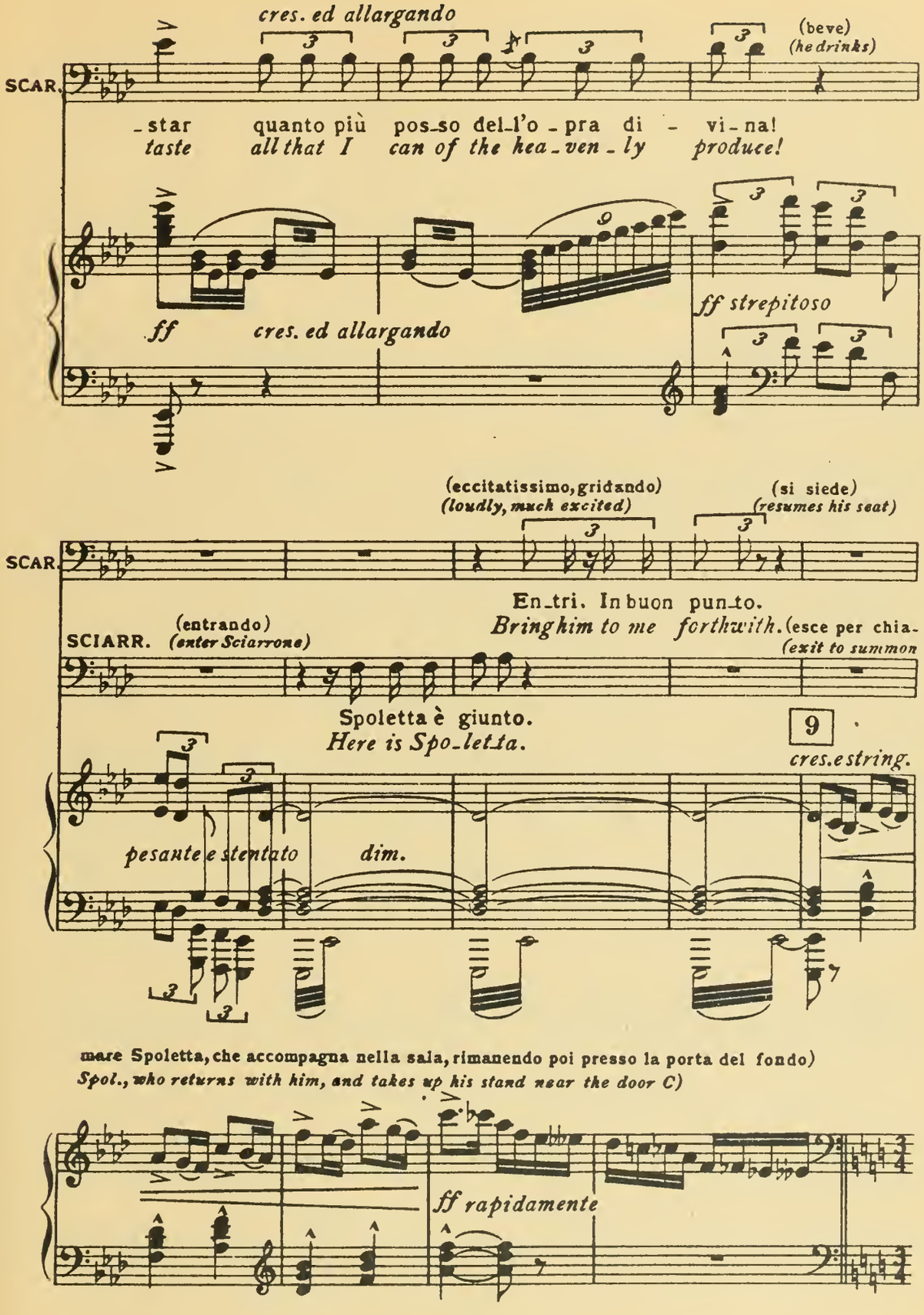

fretta un biglietto)
a tempo
(consegnandolo a Sciarrone, che esce)
(hands it to Sciar. who departs)
SCAR.
5
8
le darai que-sto bi-
Be sure you give her this
pp a tempo
pp rall.
pp
p
And^te LENTO
(fra sè)
(to himself)
(torna alla tavola e mescendosi
(returns to table and fills his
-glietto.
letter.
El-la ver-rà...
She will come...
And^te LENTO
pp
da bere dice:)
glass)
Sostenendo
per a-mor del suo
for the sake of her
Ma - rio!
Ma - rio!
Sostenendo
p
pp
poco rall.
Per a - mor del suo
For the sake of her
poco rall.

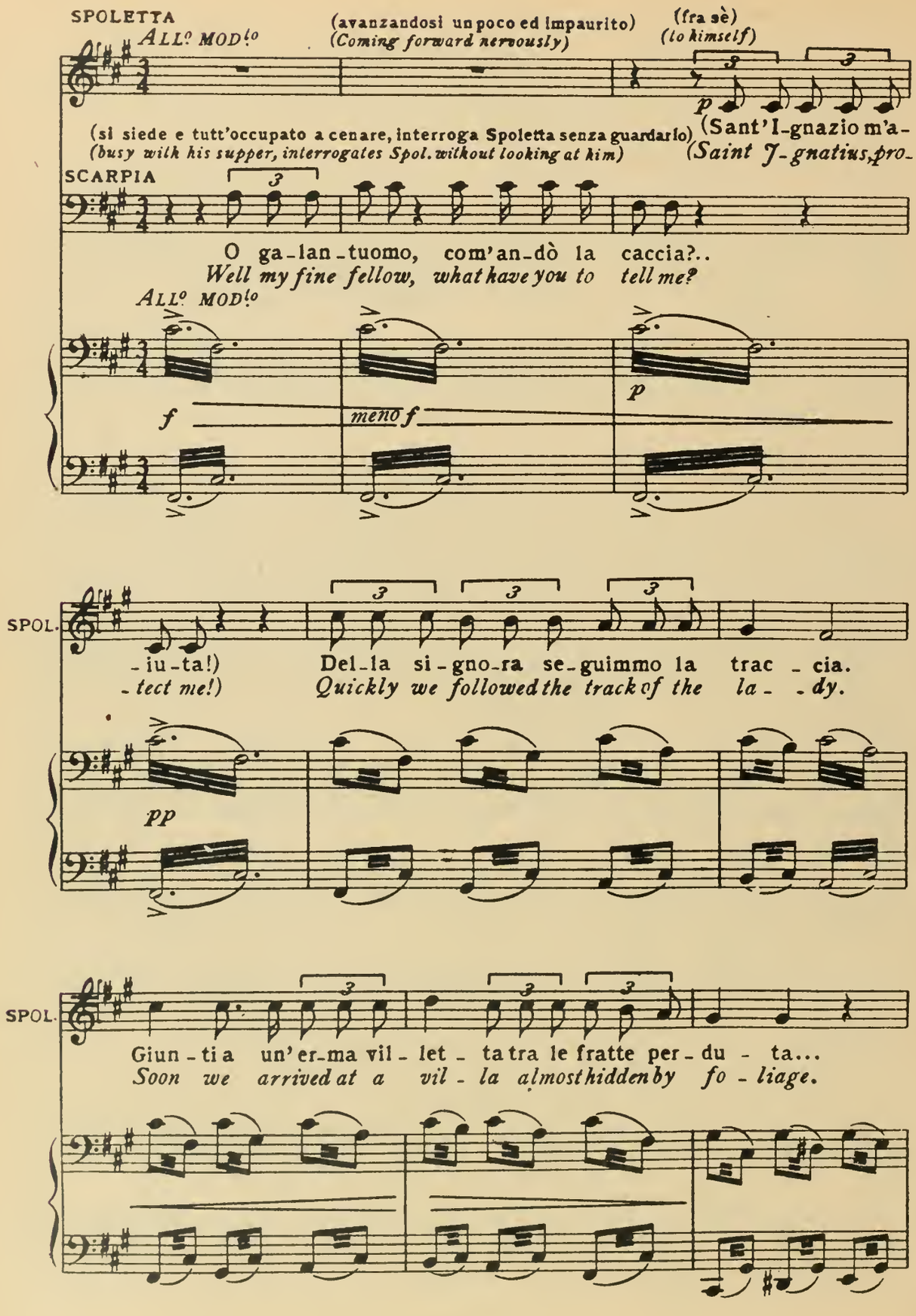

SCAR.
affrettando
Ma - rio.... al pia - cer mio s'arren - de - rà.
Ma - rio.... with my desire she will com - ply.
f
mf
affrettando p
p e cupo
poco rall.
SCAR.
Tal dei profondi a - mo - ri è la pro - fon - da mi - se - ria.
Such are the al - ter - nations of love's deep joys and deep sorrows.
ppp
col canto
ANDte UN PO' AGITATO (♩= 104)
SCAR.
Ha più for - te sa - po - re..... la con - qui - sta vïo -
Keen - er far is the re - lish.... of a for - ci - ble
6
ANDte UN PO' AGITATO (♩= 104)
p


poco rit.
SCAR.
- len - ta..... che il mel-li-fluo con - sen - so..... Io di so -
con - quest than of a passive sur - ren - der..... Sighs of en -
poco rit.
a tempo
deciso
SCAR.
- spi - ri e di lat-ti-gi - nose al-be lu - na - ri po-co m'ap-
- trea - ty and sen-ti-men-tal rhapsodies by moonlight do not de -
a tempo
p
f
SCAR.
- pa - go.... Non so trar - re ac-c r-di di chi - tar - ra, nè oròsco-po di
- light me.... I am not skil - led in twanging the guitar nor in fortunetelling
p
sf
p


(sdegnosamente)
(disdainfully)
sostenendo molto
SCAR.
fior.....
lore.....
p nè far l'occhio di
I cannot leer nor
mf
pp sostenendo molto
dim.
pp rit.
cres.
SCAR.
pe - sce,..... o tu - bar co - me tor - to - ra!
o - gle..... nor coo like... any tur - tle dove!
7
dim.e rall.
cres.
string.
(s'alza, ma non s'allontana dalla tavola)
(rises, but does not leave the table)
SCAR.
f


ANDte MODto
SCAR.
f Bra - mo. - La cosa brama - ta per - seguo, me ne sazio e via la
Hence must I strive for the thing I desire, I possess it and then dis -
ANDte MODto
ff
f
SCAR.
getto... vol - to a nuo - va e - sca. Dio cre - ò.....
- card it, turning to o - ther pleasures. God cre - a - -
8
f
ff
SCAR.
..... di - ver - se bel - tà, vi - ni di - versi... Io vo' gu -
- - ted beauty and wine of various merit; I choose to
ff


cres. ed allargando
(beve)
(he drinks)
SCAR.
-star quanto più pos-so del-l'o-pra di - vi-na!
taste all that I can of the hea-ven-ly produce!
ff cres. ed allargando
ff strepitoso
(eccitatissimo, gridando)
(loudly, much excited)
(si siede)
(resumes his seat)
SCAR.
En-tri. In buon pun-to.
Bring him to me forthwith.
(esce per chia-
(exit to summon
SCIARR.
(entrando)
(enter Sciarrone)
Spoletta è giunto.
Here is Spo-let-ta.
9
cres. e string.
pesante e stentato
dim.
mare Spoletta, che accompagna nella sala, rimanendo poi presso la porta del fondo)
Spol., who returns with him, and takes up his stand near the door C)
ff rapidamente


SPOLETTA
ALL° MOD^to
(avanzandosi un poco ed impaurito)
(Coming forward nervously)
(fra sè)
(to himself)
(si siede e tutt'occupato a cenare, interroga Spoletta senza guardarlo)
(busy with his supper, interrogates Spol. without looking at him)
(Sant'I-gnazio m'a-
(Saint I-gnatius, pro-
SCARPIA
O ga-lan-tuomo, com'an-dò la caccia?..
Well my fine fellow, what have you to tell me?
ALL° MOD^to
f
meno f
p
SPOL.
-iu-ta!)
-tect me!)
Del-la si-gno-ra se-guimmo la trac-cia.
Quickly we followed the track of the la--dy.
pp
SPOL.
Giun-ti a un'er-ma vil-let-ta tra le fratte per-du-ta...
Soon we arrived at a vil-la almost hidden by fo-liage.

10

SPOL.

el - la v'entrò....
*Madam went in,*

N'escì so - la ben pre - sto.
*and came out a - gain promptly.*

*LO STESSO MOV.to*
*brillante*

SPOL

Al - lor sca - val - co le - sto il mu - ro del giardin coi miei ca -
*Straightway I lightly scaled the coping of the wall with my com -*

*LO STESSO MOV.to*
*brillante*

*mf*

SPOL

- gnotti
- *panions.*

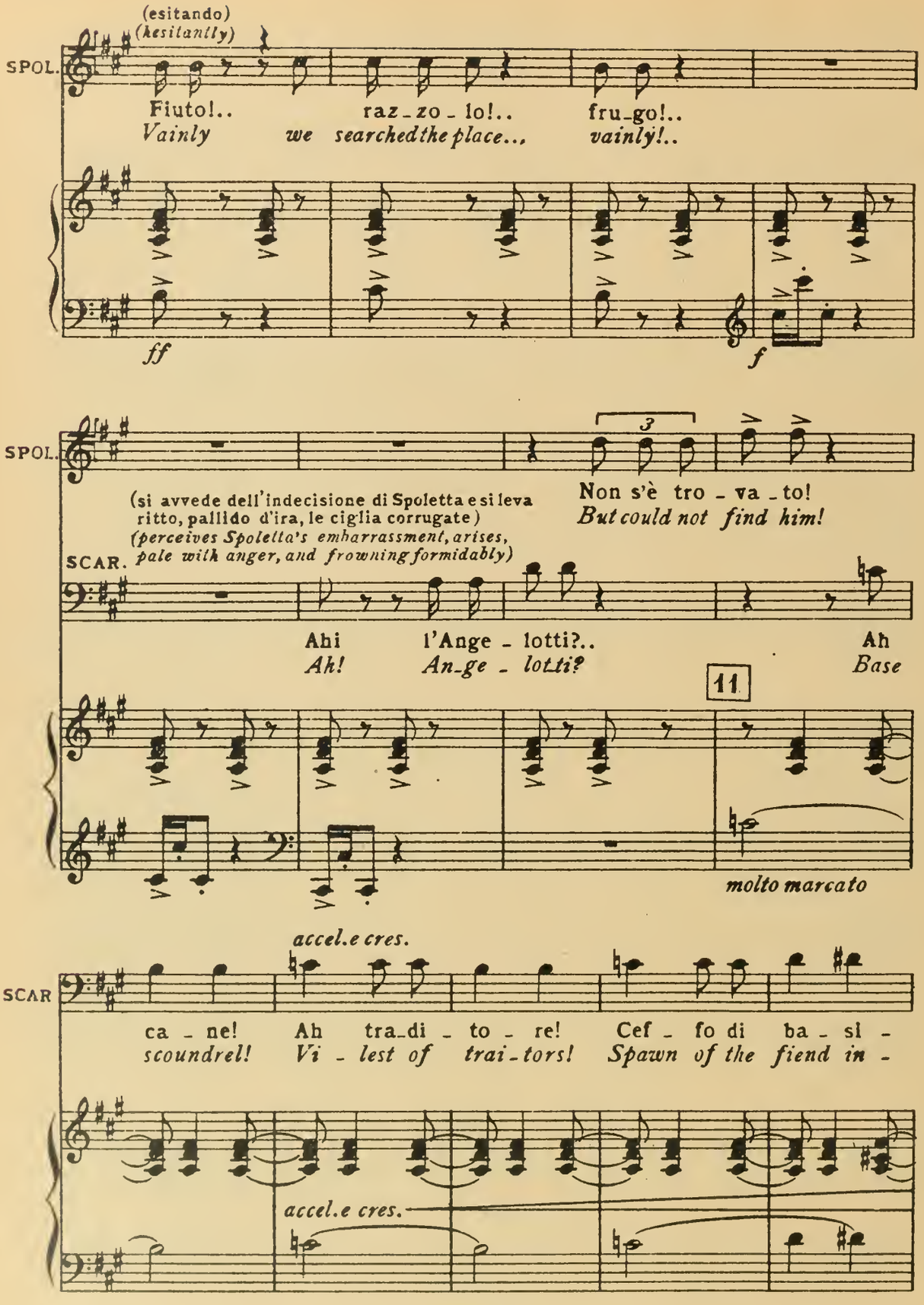
e piombo in ca - sa...
*and entered the vil - la.*

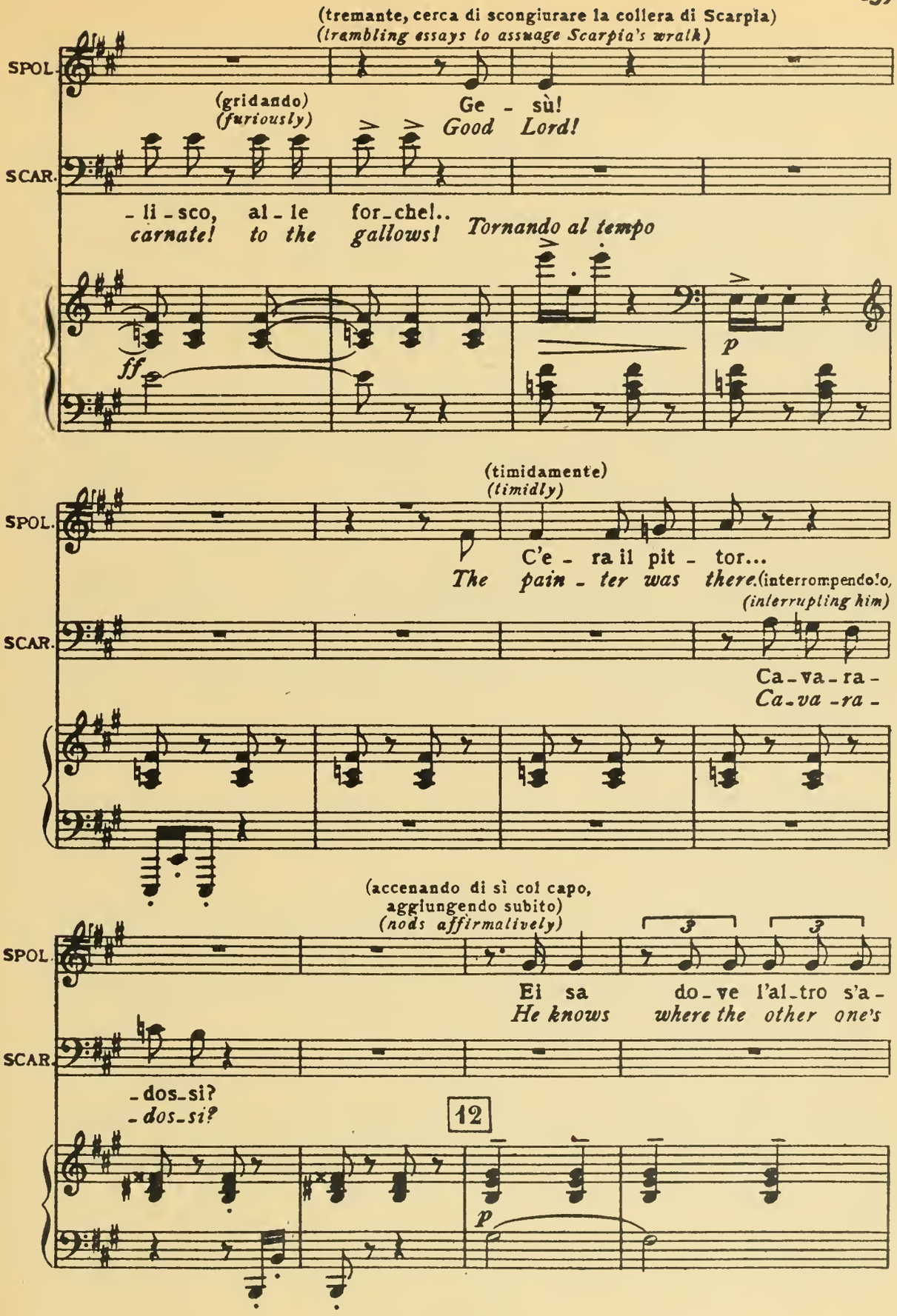
*f*

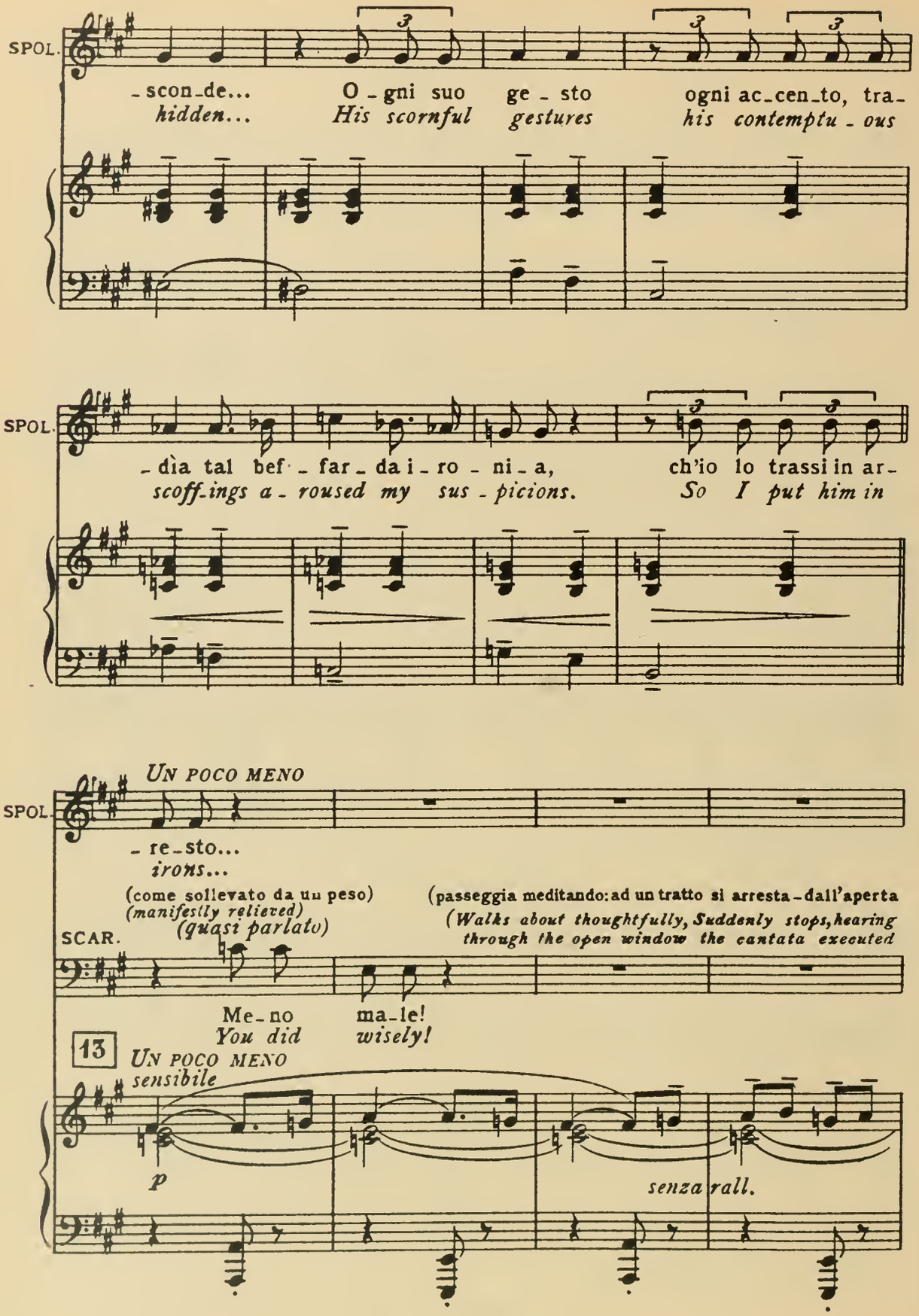
SCAR.

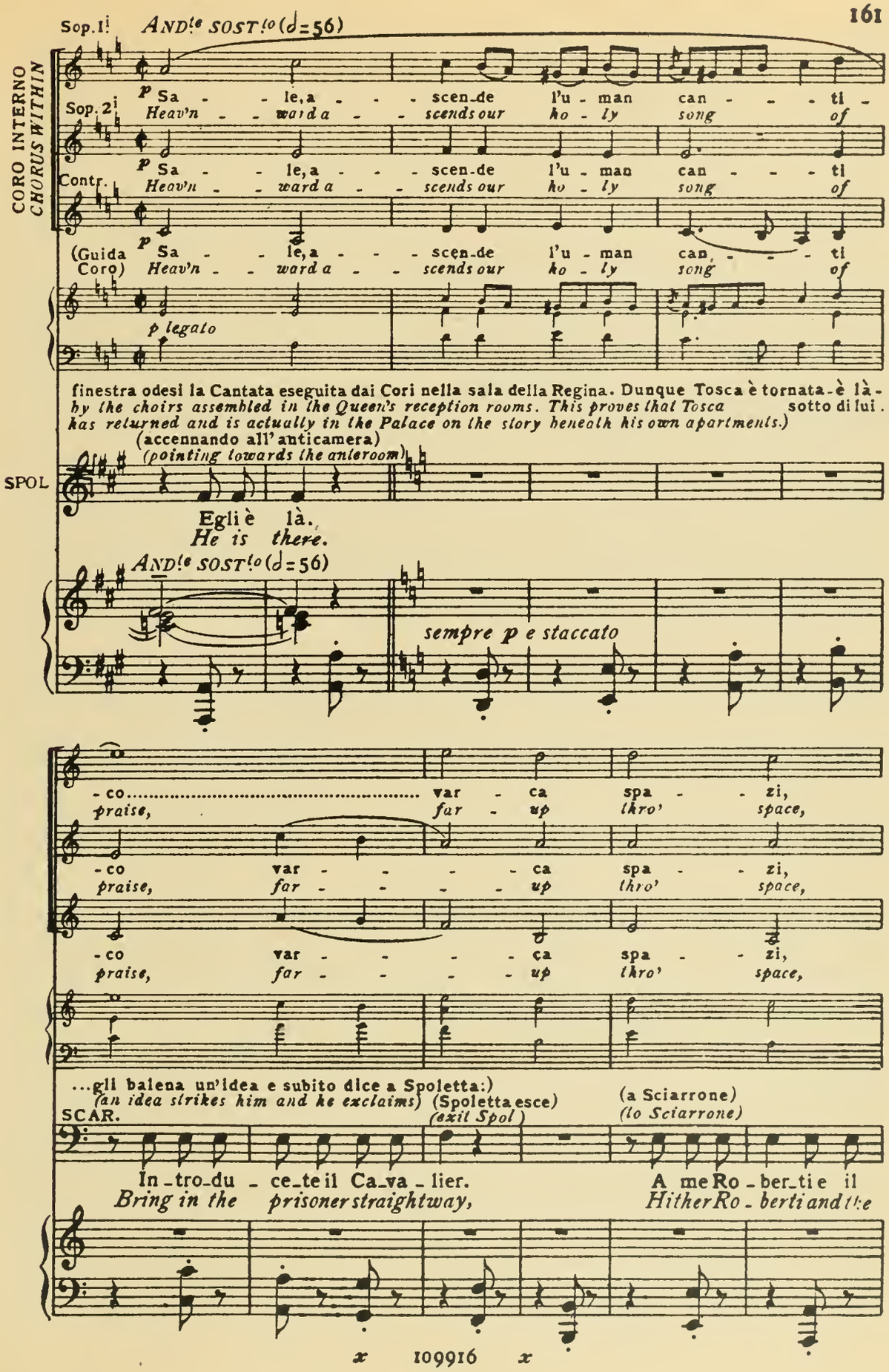
Quel bra - vo Spo - let - ta!
*Well done, good Spo - let - ta!*

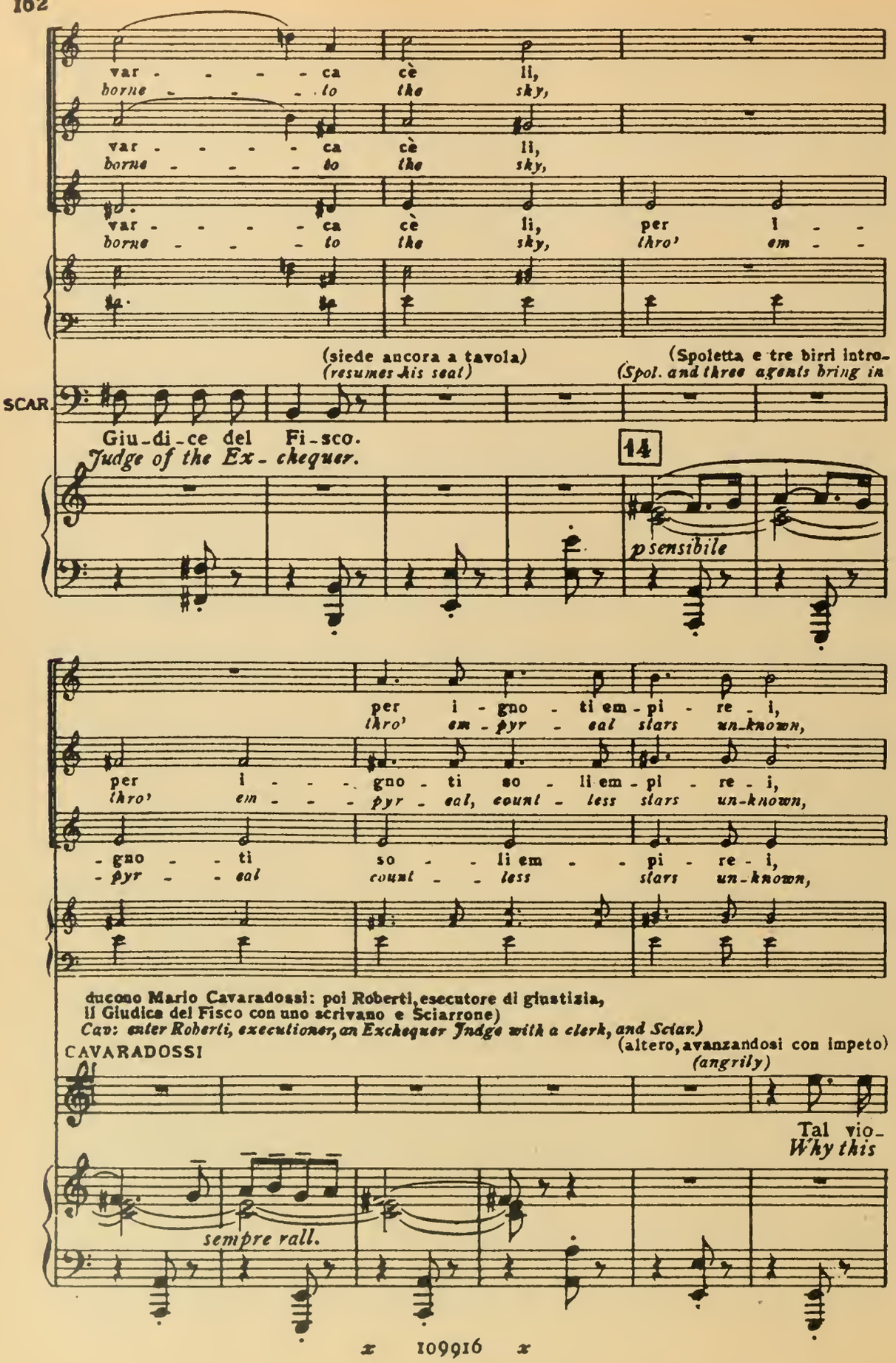
*ff secca* *f ben stacc. e marcato*

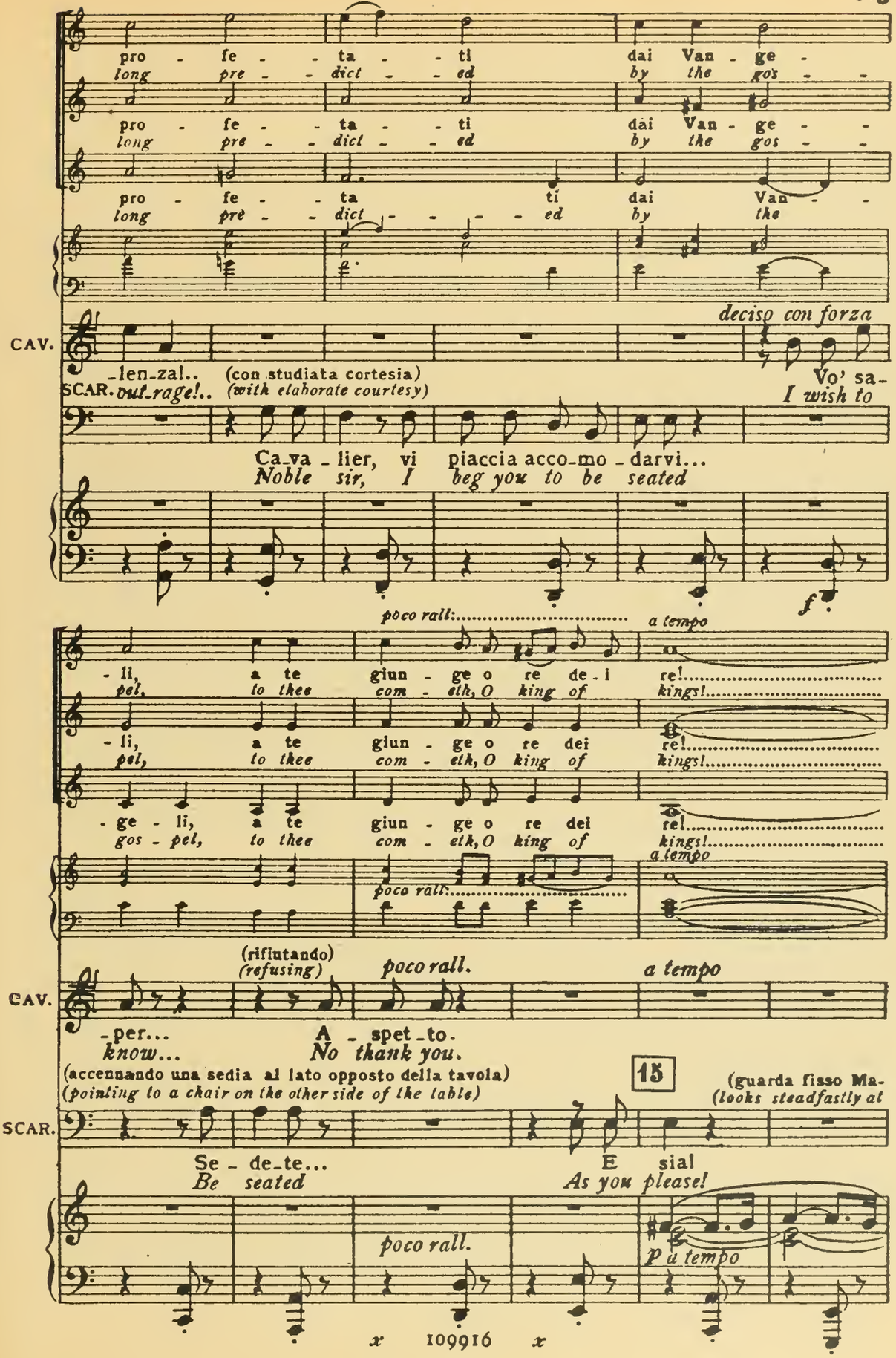

(esitando)
(hesitantly)
SPOL.
Fiuto!..
Vainly
raz_zo_lo!..
we searched the place...
fru_go!..
vainly!..
ff
f
SPOL.
3
(si avvede dell'indecisione di Spoletta e si leva ritto, pallido d'ira, le ciglia corrugate)
(perceives Spoletta's embarrassment, arises, pale with anger, and frowning formidably)
Non s'è tro_va_to!
But could not find him!
SCAR.
Ahi
Ah!
l'Ange_lotti?..
An_ge_lotti?
Ah
Base
11
molto marcato
accel.e cres.
SCAR
ca_ne!
scoundrel!
Ah tra_di_to_re!
Vi_lest of trai_tors!
Cef_fo di ba_si_
Spawn of the fiend in_
accel.e cres.

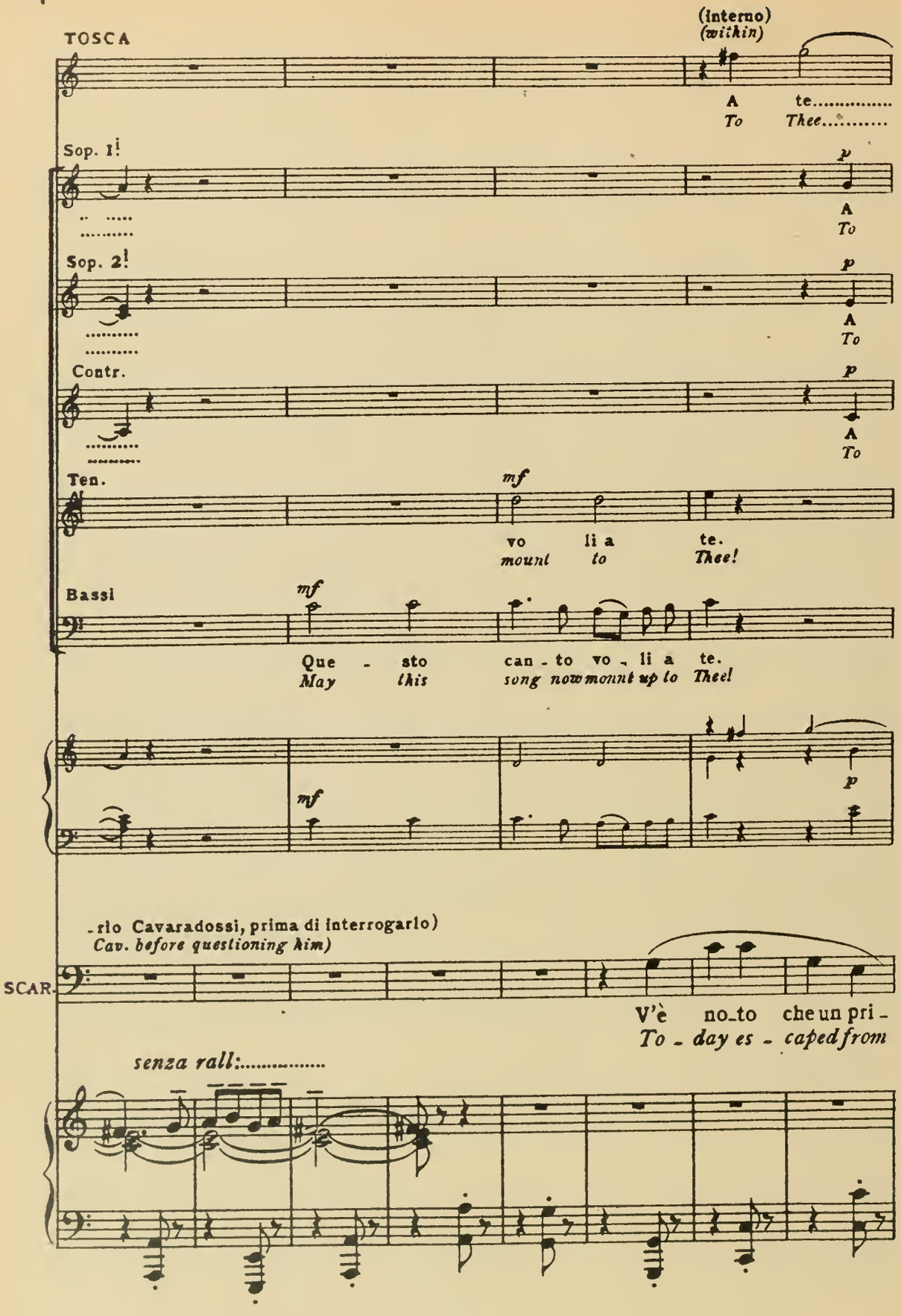

(tremante, cerca di scongiurare la collera di Scarpia)
(trembling essays to assuage Scarpia's wrath)
SPOL.
(gridando)
(furiously)
Ge - sù!
Good Lord!
SCAR.
- li - sco, al - le for - che!..
carnate! to the gallows!
Tornando al tempo
ff
p
(timidamente)
(timidly)
SPOL.
C'e - ra il pit - tor...
The pain - ter was there.
(interrompendolo,
(interrupting him)
SCAR.
Ca - va - ra -
Ca - va - ra -
(accenando di sì col capo,
aggiungendo subito)
(nods affirmatively)
SPOL.
Ei sa do - ve l'al - tro s'a -
He knows where the other one's
SCAR.
- dos - si?
- dos - si?
12
p

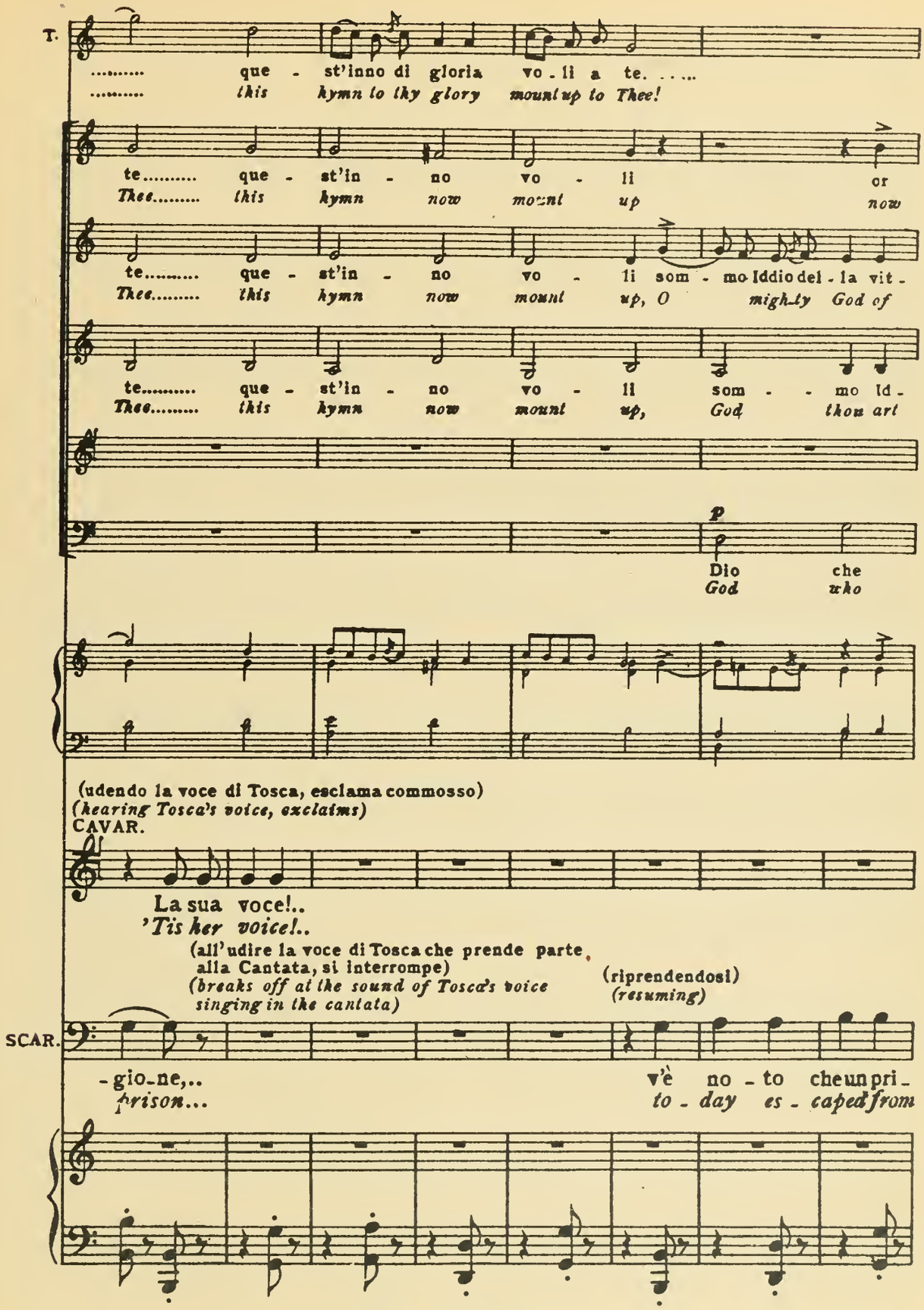

SPOL.
-scon-de... O-gni suo ge-sto ogni ac-cen-to, tra-
hidden... His scornful gestures his contemptu-ous
SPOL.
-dìa tal bef-far-da i-ro-ni-a, ch'io lo trassi in ar-
scoff-ings a-roused my sus-picions. So I put him in
UN POCO MENO
SPOL.
-re-sto...
irons...
(come sollevato da un peso)
(manifestly relieved)
(quasi parlato)
(passeggia meditando: ad un tratto si arresta - dall'aperta
(Walks about thoughtfully, Suddenly stops, hearing
through the open window the cantata executed
SCAR.
Me-no ma-le!
You did wisely!
13
UN POCO MENO
sensibile
p
senza rall.

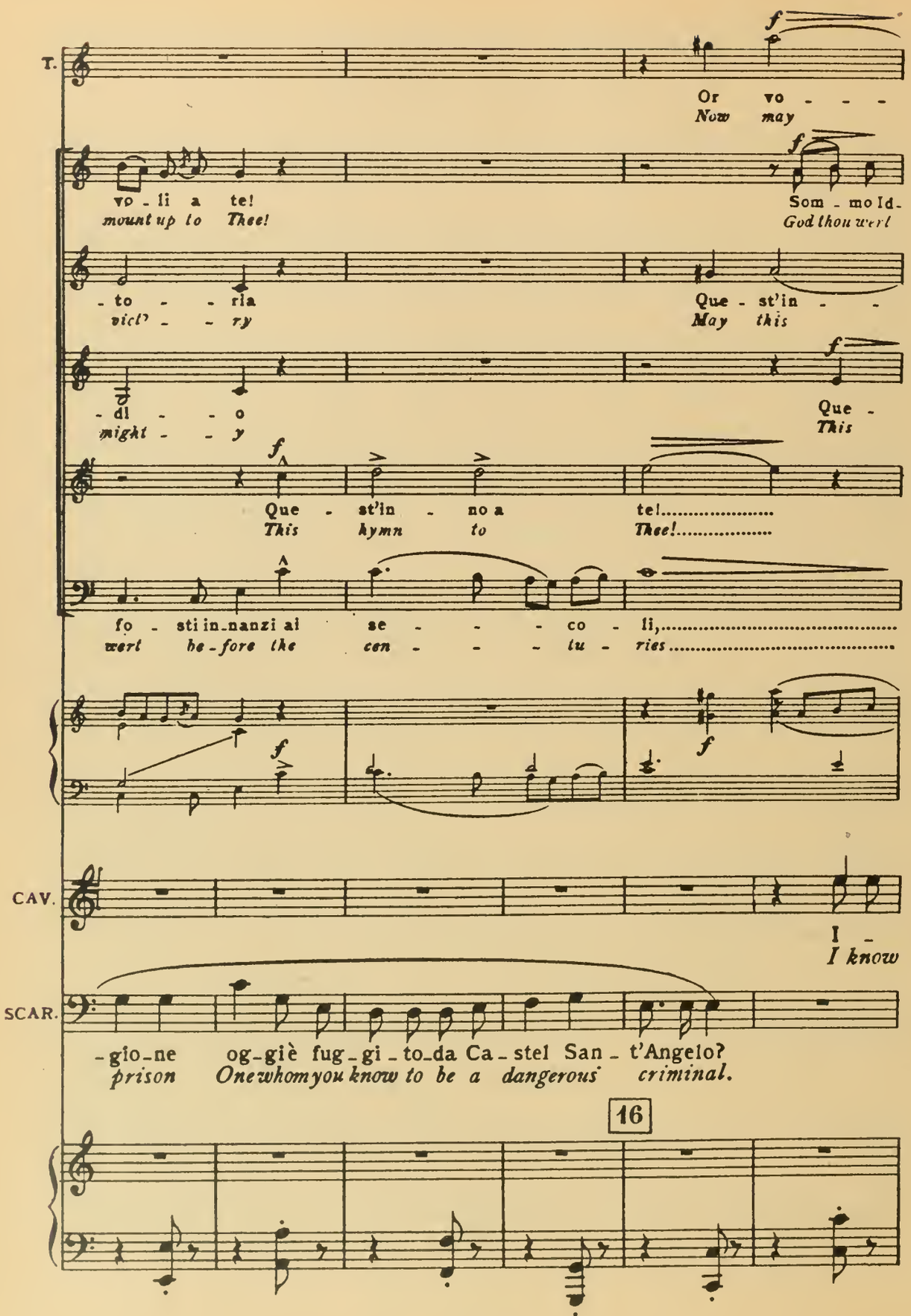

Sop.1i ANDte SOSTto (♩=56)
CORO INTERNO
CHORUS WITHIN
p Sa - - le, a - - - scen-de l'u - man can - - - ti -
Sop. 2i Heav'n - - ward a - - scends our ho - ly song of
p Sa - - le, a - - - scen-de l'u - man can - - - ti
Contr. Heav'n - - ward a - - scends our ho - ly song of
(Guida Coro) p Sa - - le, a - - - scen-de l'u - man can - - - ti
Heav'n - - ward a - - scends our ho - ly song of
p legato
finestra odesi la Cantata eseguita dai Cori nella sala della Regina. Dunque Tosca è tornata - è là -
hy the choirs assembled in the Queen's reception rooms. This proves that Tosca sotto di lui.
has returned and is actually in the Palace on the story beneath his own apartments.)
(accennando all'anticamera)
(pointing towards the anteroom)
SPOL
Egli è là.
He is there.
ANDte SOSTto (♩=56)
sempre p e staccato
- co ..... var - ca spa - - zi,
praise, far - up thro' space,
- co var - - - - ca spa - - zi,
praise, far - - - - up thro' space,
- co var - - - - ca spa - - zi,
praise, far - - - - up thro' space,
...gli balena un'idea e subito dice a Spoletta:)
(an idea strikes him and he exclaims)
(Spoletta esce)
(exit Spol)
(a Sciarrone)
(to Sciarrone)
SCAR.
In - tro - du - ce - te il Ca - va - lier.
Bring in the prisoner straightway,
A me Ro - ber - ti e il
Hither Ro - berti and the

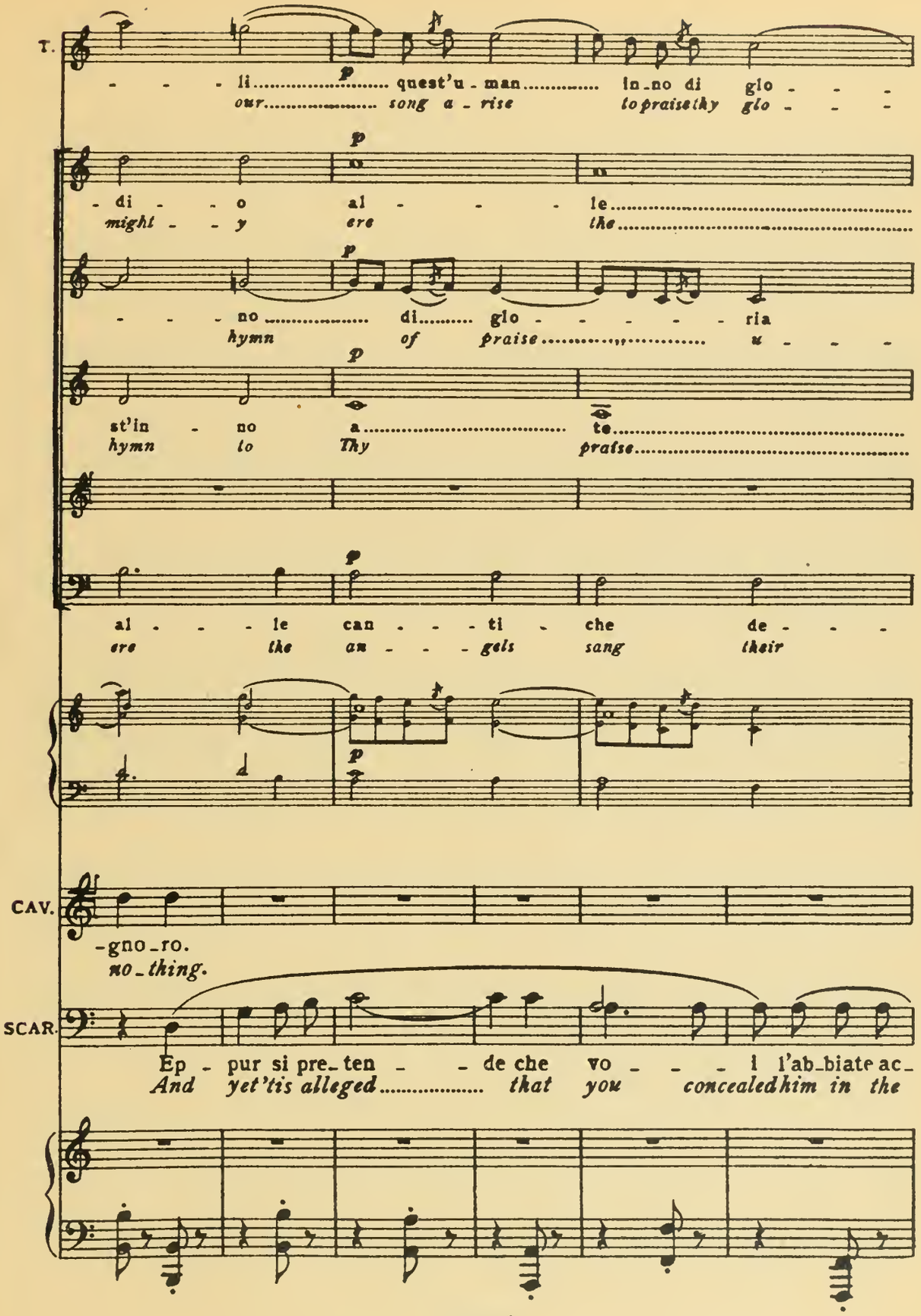

var - - - - ca cè li,
borne - - - - to the sky,
var - - - - ca cè li,
borne - - - - to the sky,
var - - - - ca cè li, per l - -
borne - - - - to the sky, thro' em - -
(siede ancora a tavola)
(resumes his seat)
(Spoletta e tre birri intro-
(Spol. and three agents bring in
SCAR.
Giu-di-ce del Fi-sco.
Judge of the Ex-chequer.
14
p sensibile
per i - gno - ti em - pi - re - i,
thro' em - pyr - eal stars un-known,
per i - - - gno - ti so - li em - pi - re - i,
thro' em - - - pyr - eal, count - less stars un-known,
- gno - - ti so - - li em - - pi - re - i,
- pyr - - eal count - - less stars un-known,
ducono Mario Cavaradossi: poi Roberti, esecutore di giustizia,
il Giudice del Fisco con uno scrivano e Sciarrone)
Cav: enter Roberti, executioner, an Exchequer Judge with a clerk, and Sciar.)
CAVARADOSSI
(altero, avanzandosi con impeto)
(angrily)
Tal vio-
Why this
sempre rall.

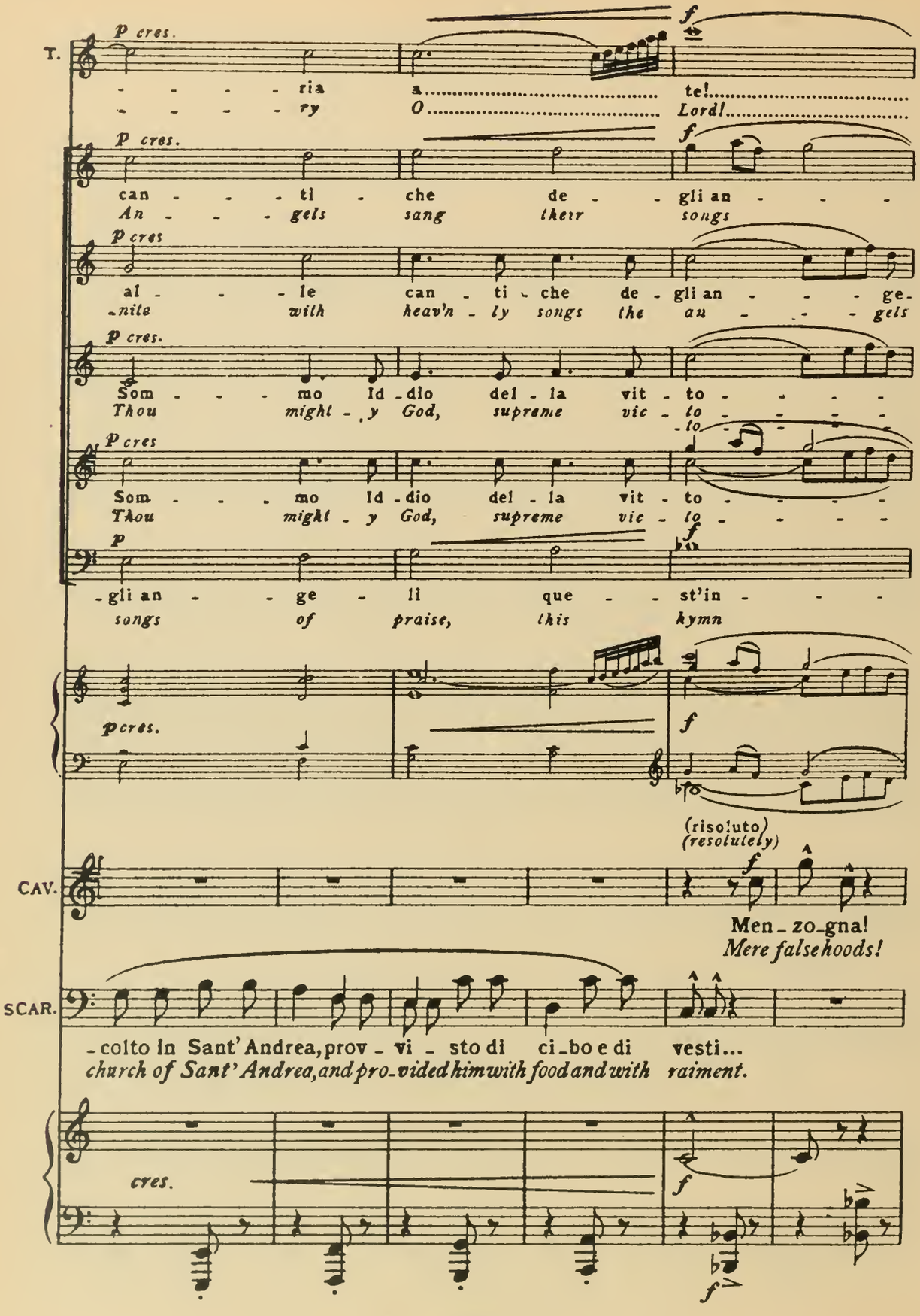

pro - fe - - ta - - ti dai Van - ge -
long pre - - dict - - ed by the gos - -
pro - fe - - ta - - ti dai Van - ge - -
long pre - - dict - - ed by the gos - -
pro - fe - - ta ti dai Van - -
long pre - - dict - - - - ed by the
deciso con forza
CAV. -len-za!.. (con studiata cortesia)
SCAR. out-rage!.. (with elaborate courtesy)
Vo' sa-
I wish to
Ca-va-lier, vi piaccia acco-mo-darvi...
Noble sir, I beg you to be seated
f
poco rall:..... a tempo
- li, a te giun - ge o re de - i re!.....
pel, to thee com - eth, O king of kings!.....
- li, a te giun - ge o re dei re!.....
pel, to thee com - eth, O king of kings!.....
- ge - li, a te giun - ge o re dei re!.....
gos - pel, to thee com - eth, O king of kings!.....
poco rall:..... a tempo
(rifiutando)
(refusing)
poco rall.
a tempo
CAV. -per... A - spet-to.
know... No thank you.
(accennando una sedia al lato opposto della tavola)
(pointing to a chair on the other side of the table)
15
(guarda fisso Ma-
(looks steadfastly at
SCAR. Se - de-te... E sia!
Be seated As you please!
poco rall.
p a tempo

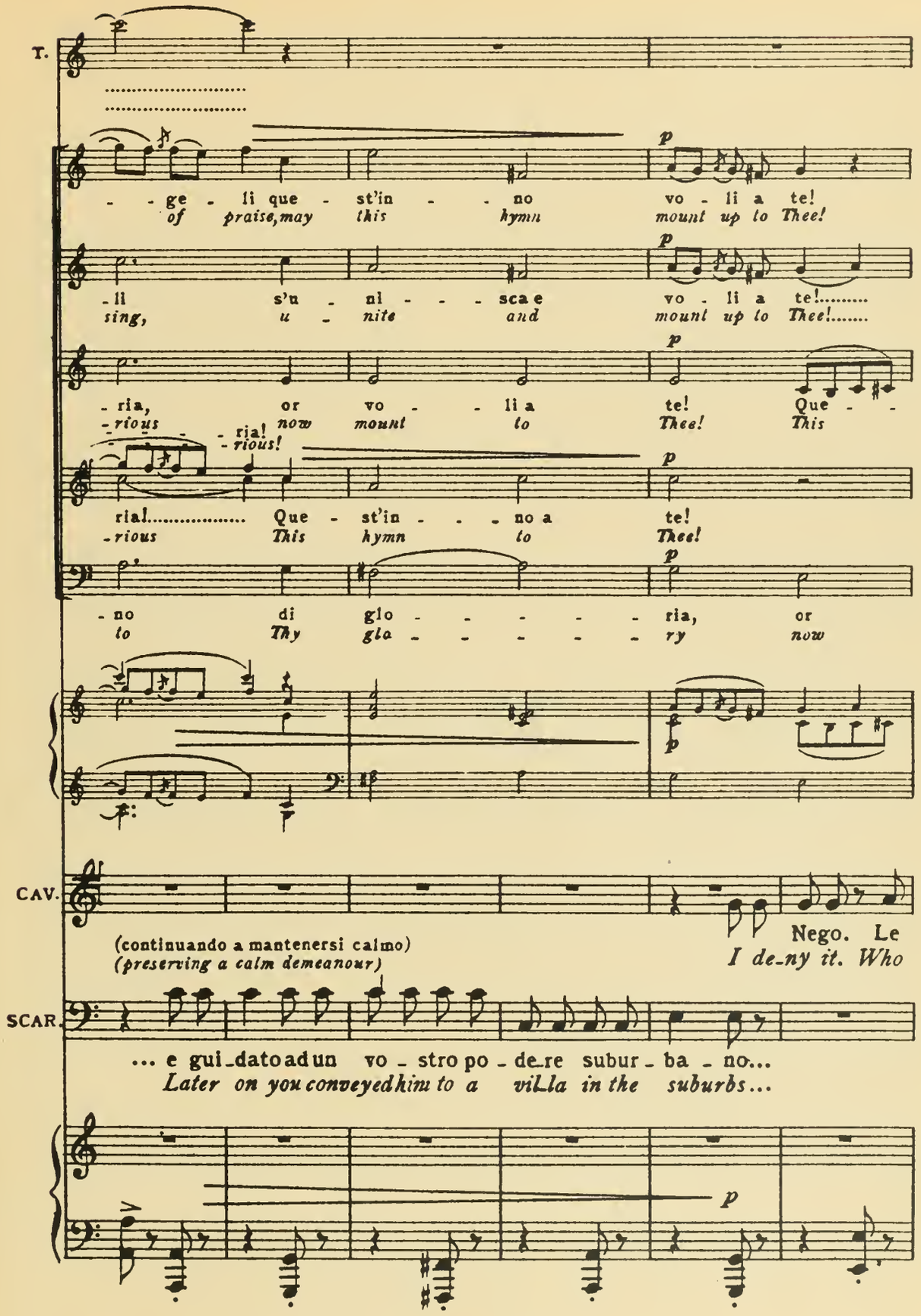

TOSCA
(interno)
(within)
A te.....
To Thee.....
Sop. 1i
p
A
To
Sop. 2i
p
A
To
Contr.
p
A
To
Ten.
mf
vo li a te.
mount to Thee!
Bassi
mf
Que - sto can - to vo - li a te.
May this song now mount up to Thee!
mf
p
-rio Cavaradossi, prima di interrogarlo)
Cav. before questioning him)
SCAR.
V'è no-to che un pri -
To - day es - caped from
senza rall:.....

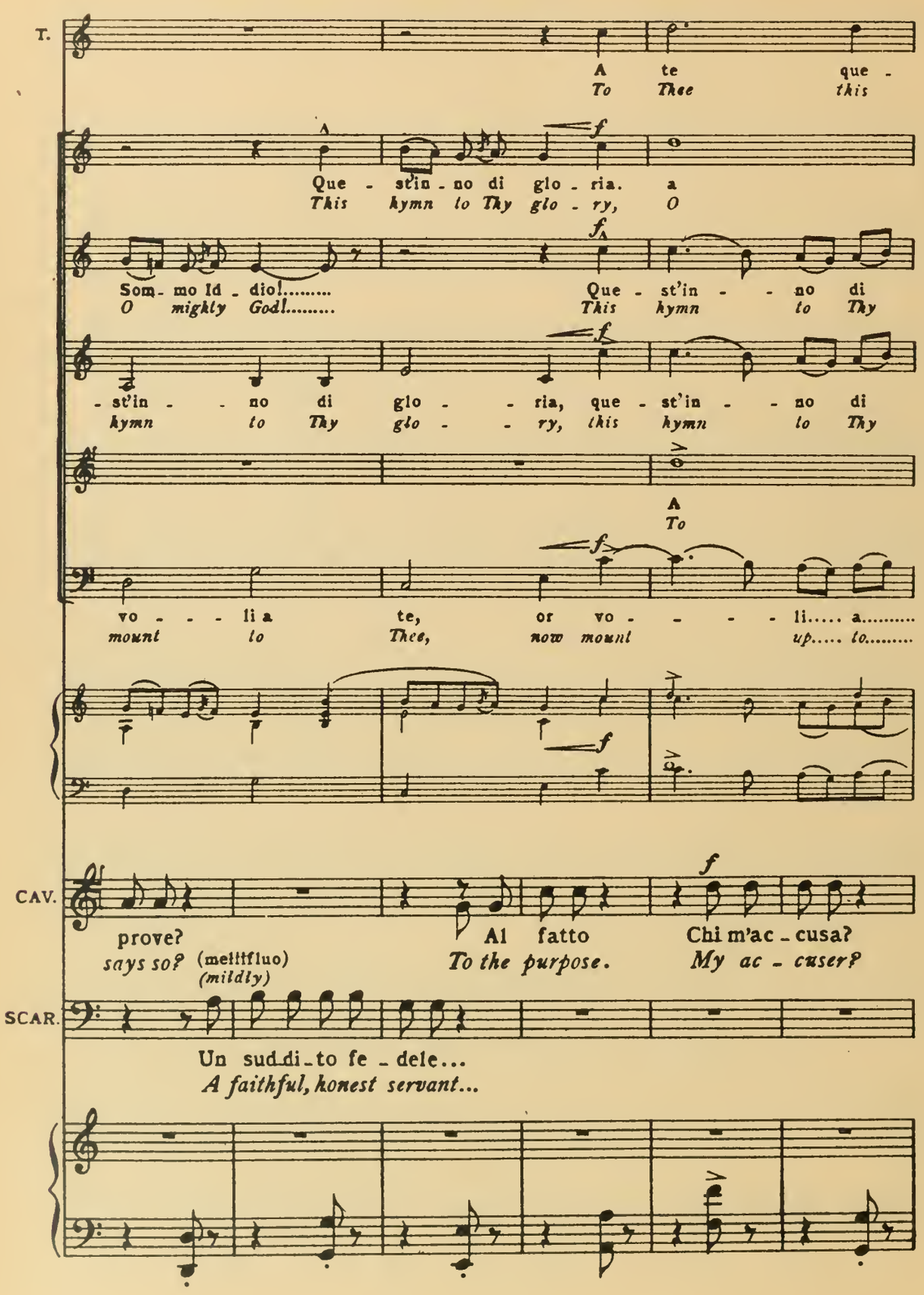

T.
..... que - st'inno di gloria vo - li a te. . . ...
..... this hymn to thy glory mount up to Thee!
te..... que - st'in - no vo - li or
Thee..... this hymn now mount up now
te..... que - st'in - no vo - li som - mo Iddio del - la vit -
Thee..... this hymn now mount up, O mighty God of
te..... que - st'in - no vo - li som - - mo Id -
Thee..... this hymn now mount up, God thou art
p
Dio che
God who
(udendo la voce di Tosca, esclama commosso)
(hearing Tosca's voice, exclaims)
CAVAR.
La sua voce!..
'Tis her voice!..
(all'udire la voce di Tosca che prende parte alla Cantata, si interrompe)
(breaks off at the sound of Tosca's voice singing in the cantata)
(riprendendosi)
(resuming)
SCAR.
- gio - ne,..
prison...
v'è no - to che un pri -
to - day es - caped from

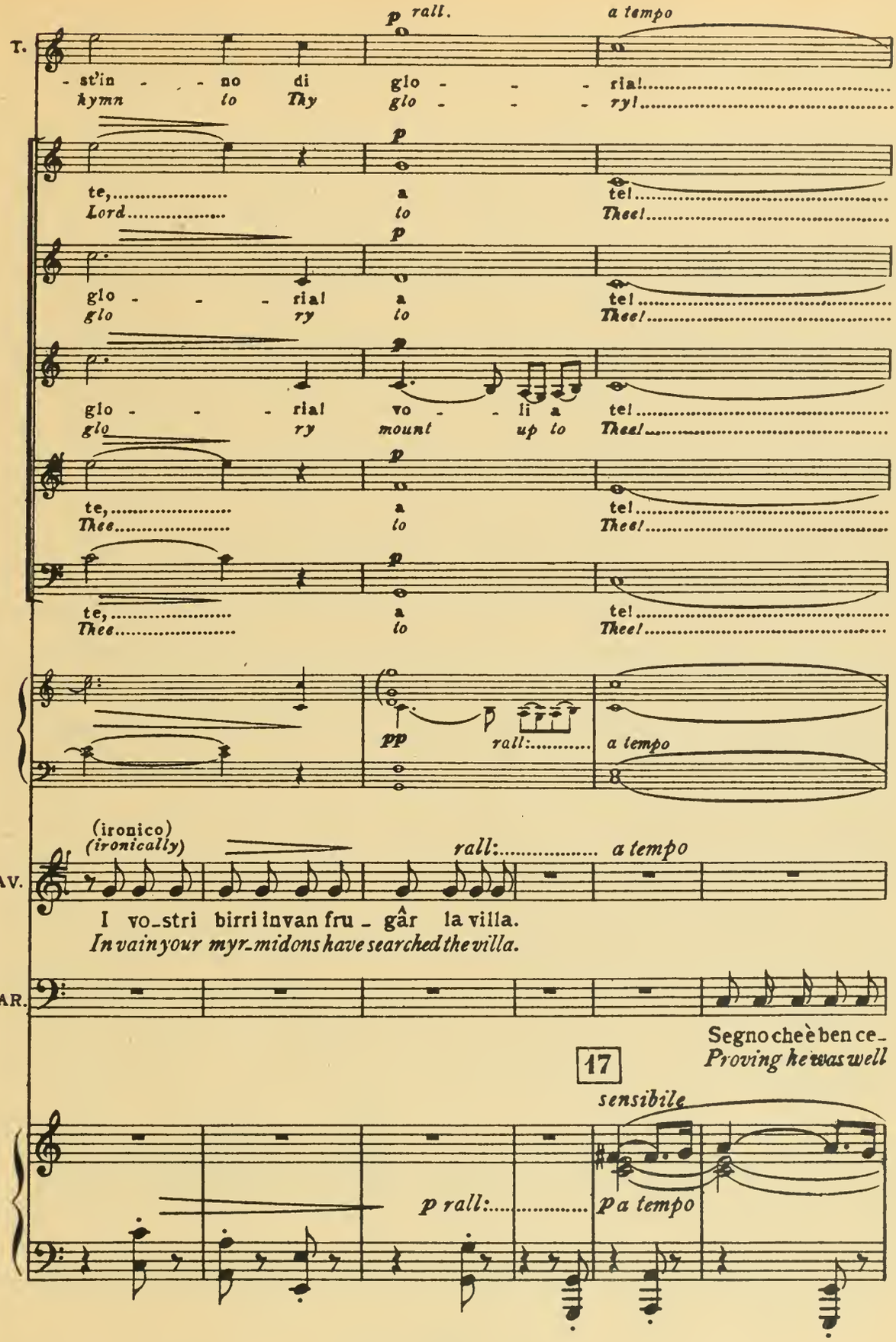

T.
Or vo - - -
Now may
vo - li a te!
mount up to Thee!
Som - mo Id-
God thou wert
- to - - ria
vict' - - ry
Que - st'in - -
May this
- di - - o
might - - y
Que -
This
Que - st'in - no a te!.....
This hymn to Thee!.....
fo - sti in-nanzi ai se - - - co - li,.....
wert be-fore the cen - - - tu - ries.....
CAV.
I -
I know
SCAR.
-gio-ne og-giè fug-gi-to-da Ca-stel San-t'Angelo?
prison One whom you know to be a dangerous criminal.
16

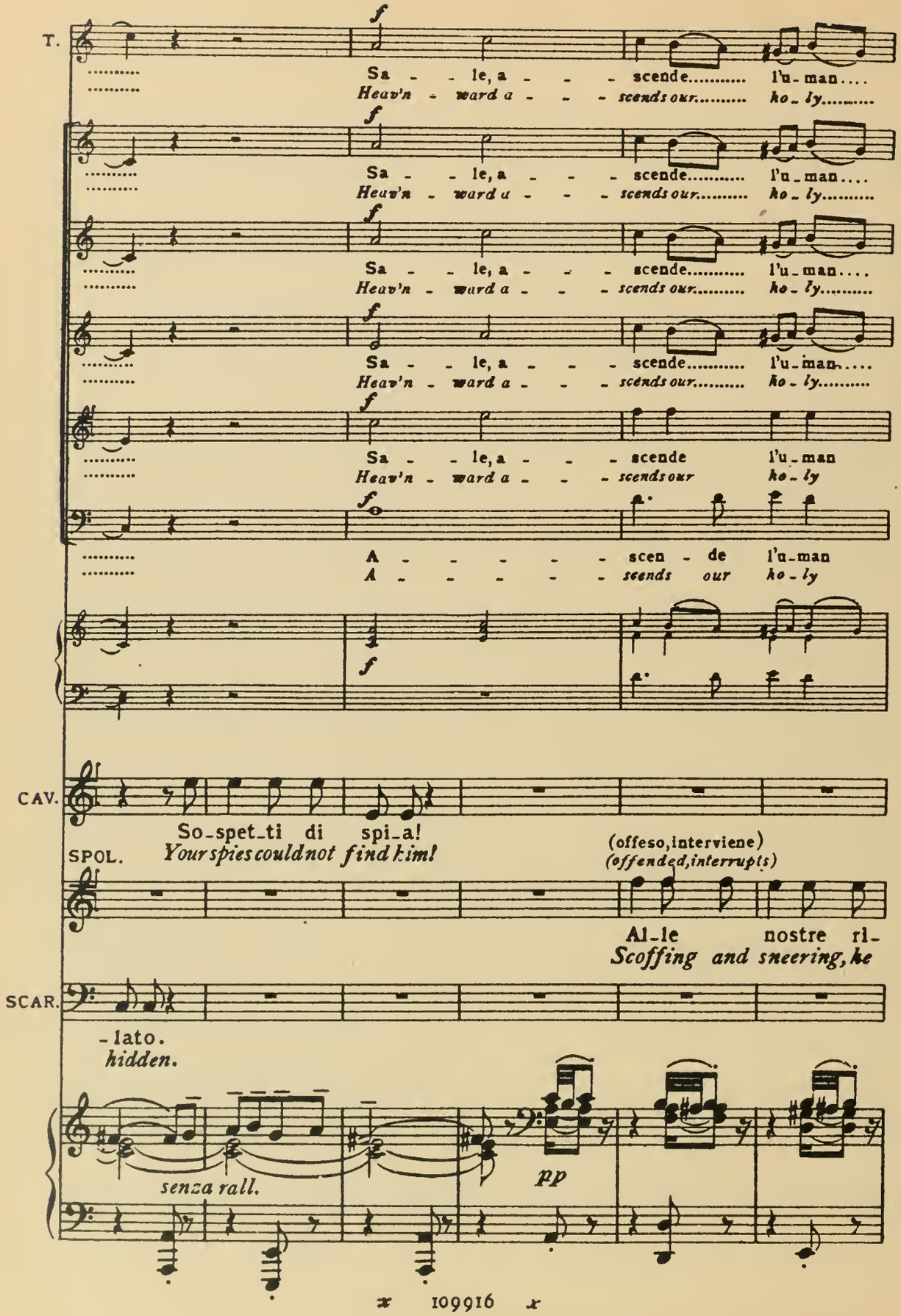

T.
- - - li..... quest'u - man..... in - no di glo - - -
our..... song a - rise to praise thy glo - - -
- di - - o al - - - le.....
might - - y ere the.....
- - - no..... di..... glo - - - - - ria
hymn of praise..... u - - -
st'in - no a..... te.....
hymn to Thy praise.....
al - - - le can - - - ti - che de - - -
ere the an - - - gels sang their
CAV.
-gno - ro.
no - thing.
SCAR.
Ep - pur si pre - ten - - de che vo - - - l l'ab - biate ac -
And yet 'tis alleged..... that you concealed him in the

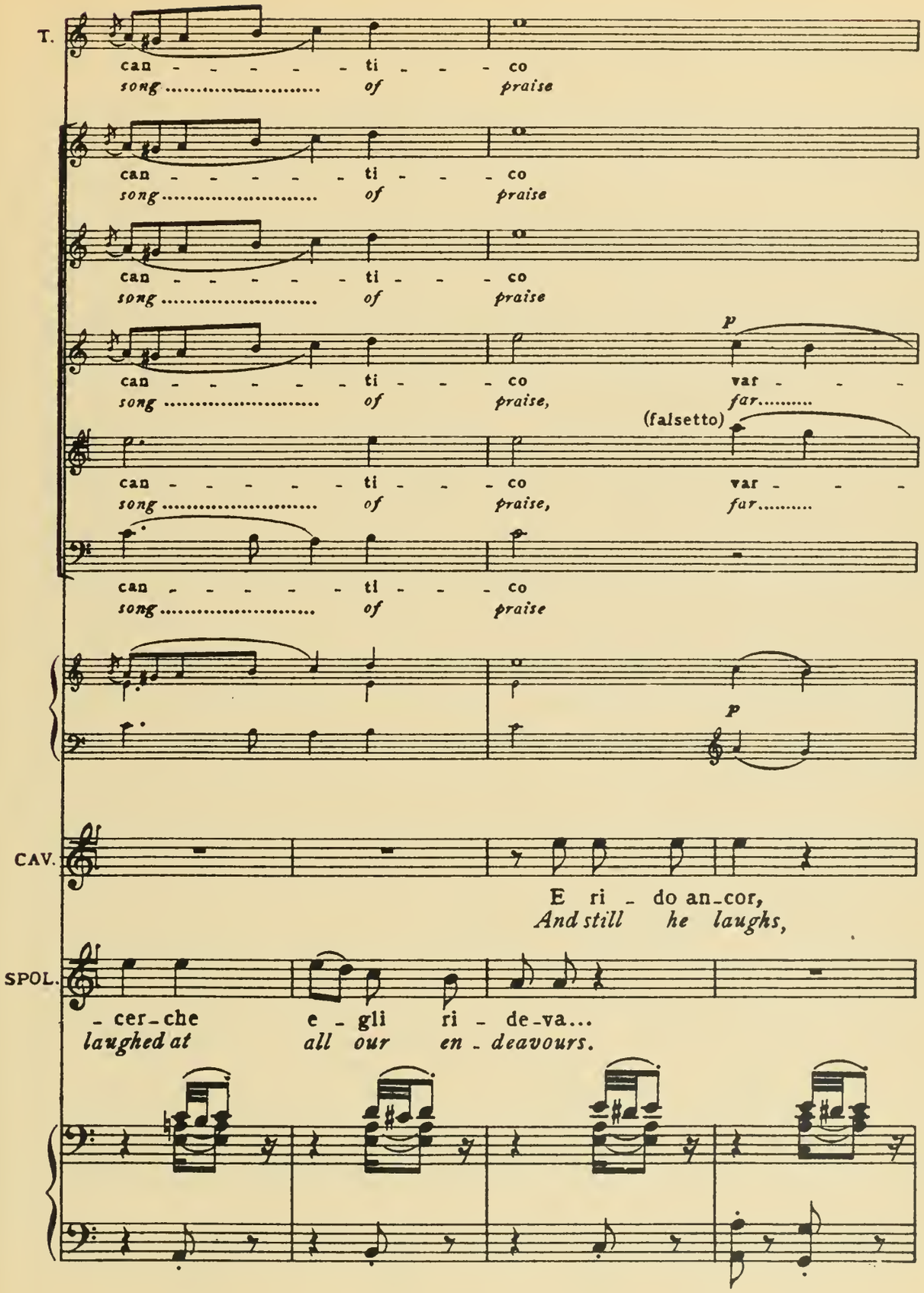

T.
p cres.
- - - - ria a..... te!.....
- - - - ry O..... Lord!.....
p cres.
can - - - ti - che de - gli an - - -
An - - - gels sang their songs
p cres
al - - - le can - ti - che de - gli an - - - ge-
-nite with heav'n - ly songs the an - - - gels
p cres.
Som - - - mo Id - dio del - la vit - to - - - -
Thou might - y God, supreme vic - to - - - -
- to - - - -
p cres
Som - - - mo Id - dio del - la vit - to - - - -
Thou might - y God, supreme vic - to - - - -
p
- gli an - - ge - li que - - st'in - - -
songs of praise, this hymn
p cres.
(risoluto)
(resolutely)
CAV.
Men - zo - gna!
Mere falsehoods!
SCAR.
- colto in Sant' Andrea, prov - vi - sto di ci - bo e di vesti...
church of Sant' Andrea, and pro - vided him with food and with raiment.
cres.

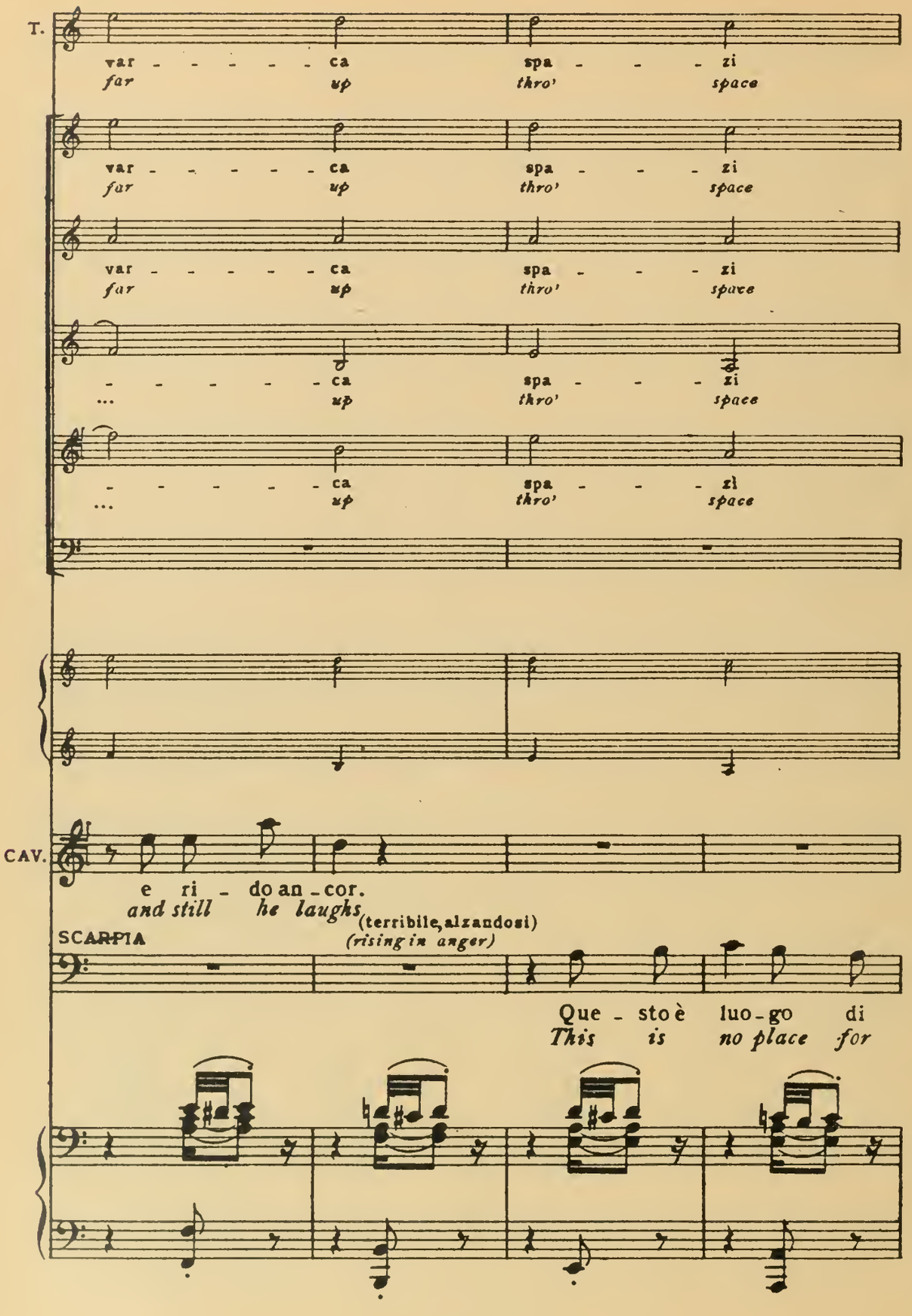

T.
- - ge - li que - st'in - - no vo - li a te!
of praise, may this hymn mount up to Thee!
- li s'u - ni - - - sca e vo - li a te!.....
sing, u - nite and mount up to Thee!.....
- ria, or vo - - li a te! Que - -
- rious - ria! now mount to Thee! This
- rious!
ria!..... Que - st'in - - - no a te!
- rious This hymn to Thee!
- no di glo - - - - - ria, or
to Thy glo - - - - - ry now
CAV.
Nego. Le
I de-ny it. Who
(continuando a mantenersi calmo)
(preserving a calm demeanour)
SCAR.
... e gui-dato ad un vo - stro po - de-re subur - ba - no...
Later on you conveyed him to a vil-la in the suburbs...

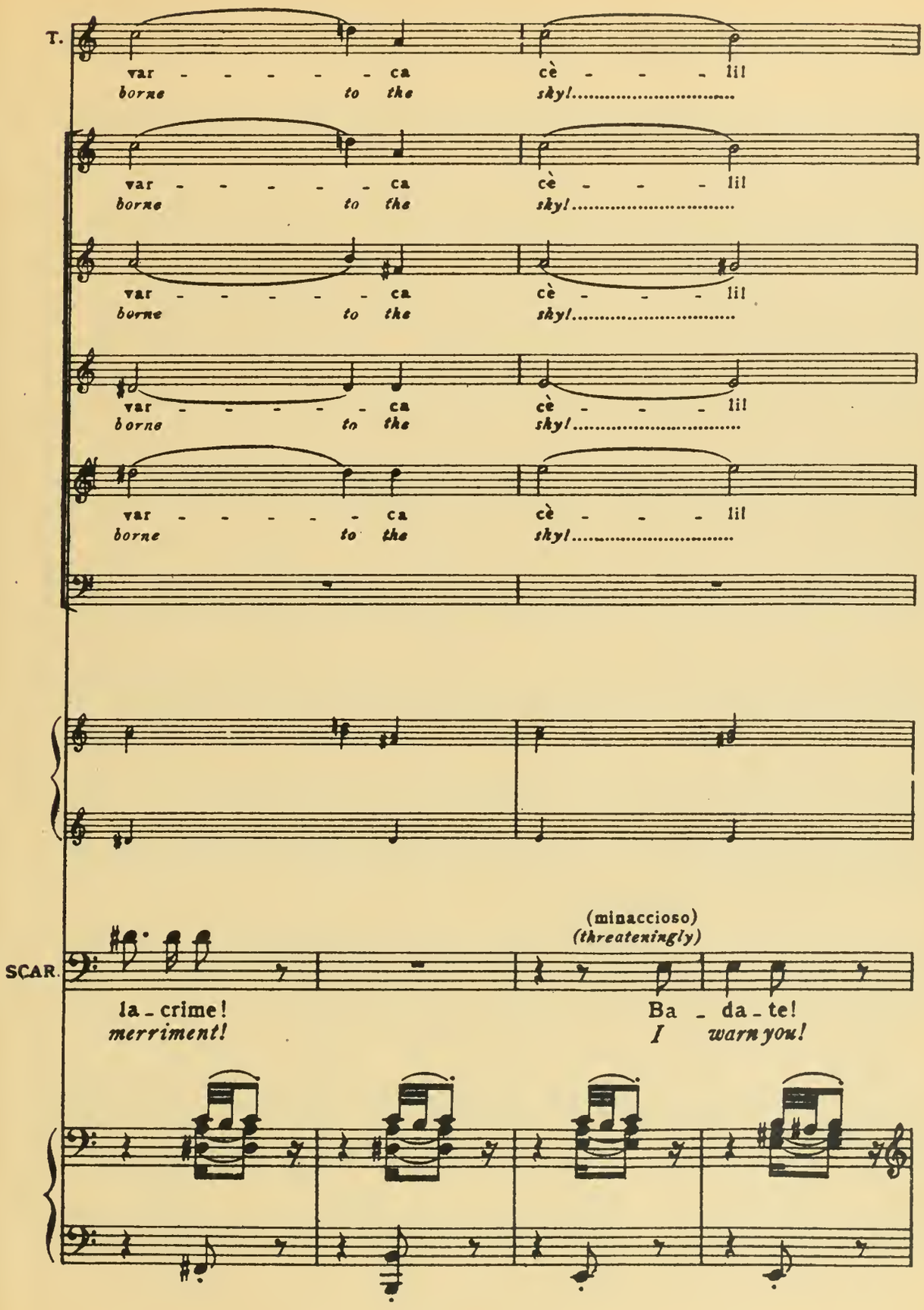

T.
A te que -
To Thee this
Que - st'in - no di glo - ria. a
This hymn to Thy glo - ry, O
Som - mo Id - dio!..... Que - st'in - - no di
O mighty God!..... This hymn to Thy
- st'in - - no di glo - - ria, que - st'in - - no di
hymn to Thy glo - - ry, this hymn to Thy
A
To
vo - - - li a te, or vo - - - - li..... a.....
mount to Thee, now mount up..... to.....
CAV.
prove? (mellifluo) (mildly)
says so?
Al fatto
To the purpose.
Chi m'ac - cusa?
My ac - cuser?
SCAR.
Un sud.di - to fe - dele...
A faithful, honest servant...

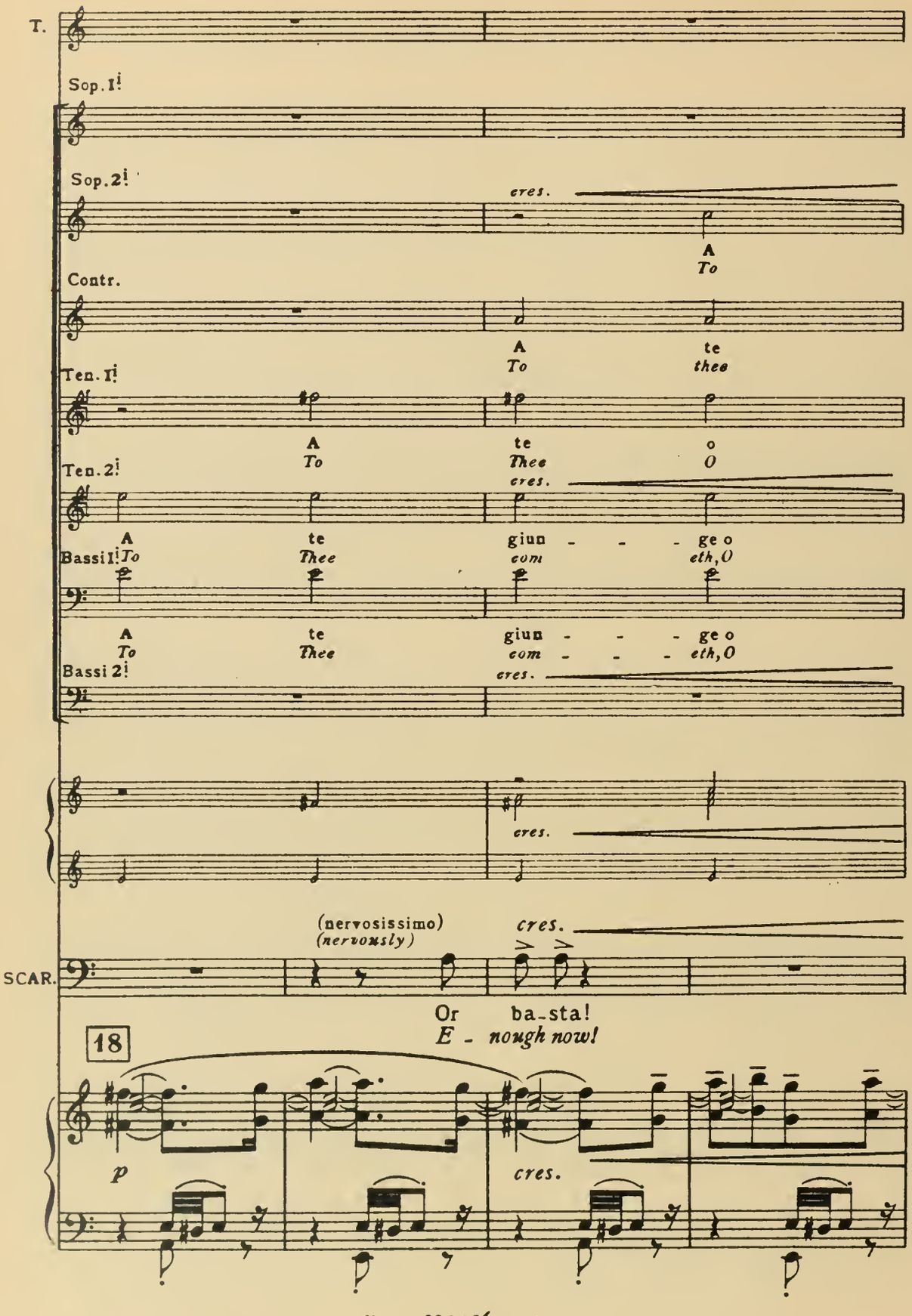

T.
p rall.
a tempo
-st'in - - no di glo - - - ria!
hymn to Thy glo - - - ry!
te, a tel
Lord to Thee!
glo - - - ria! a tel
glo ry to Thee!
glo - - - ria! vo - - li a tel
glo ry mount up to Thee!
te, a tel
Thee to Thee!
te, a tel
Thee to Thee!
pp rall: a tempo
(ironico)
(ironically)
rall: a tempo
CAV.
I vo-stri birri invan fru - gâr la villa.
In vain your myr-midons have searched the villa.
SCAR.
Segno che è ben ce-
Proving he was well
17
sensibile
p rall: p a tempo

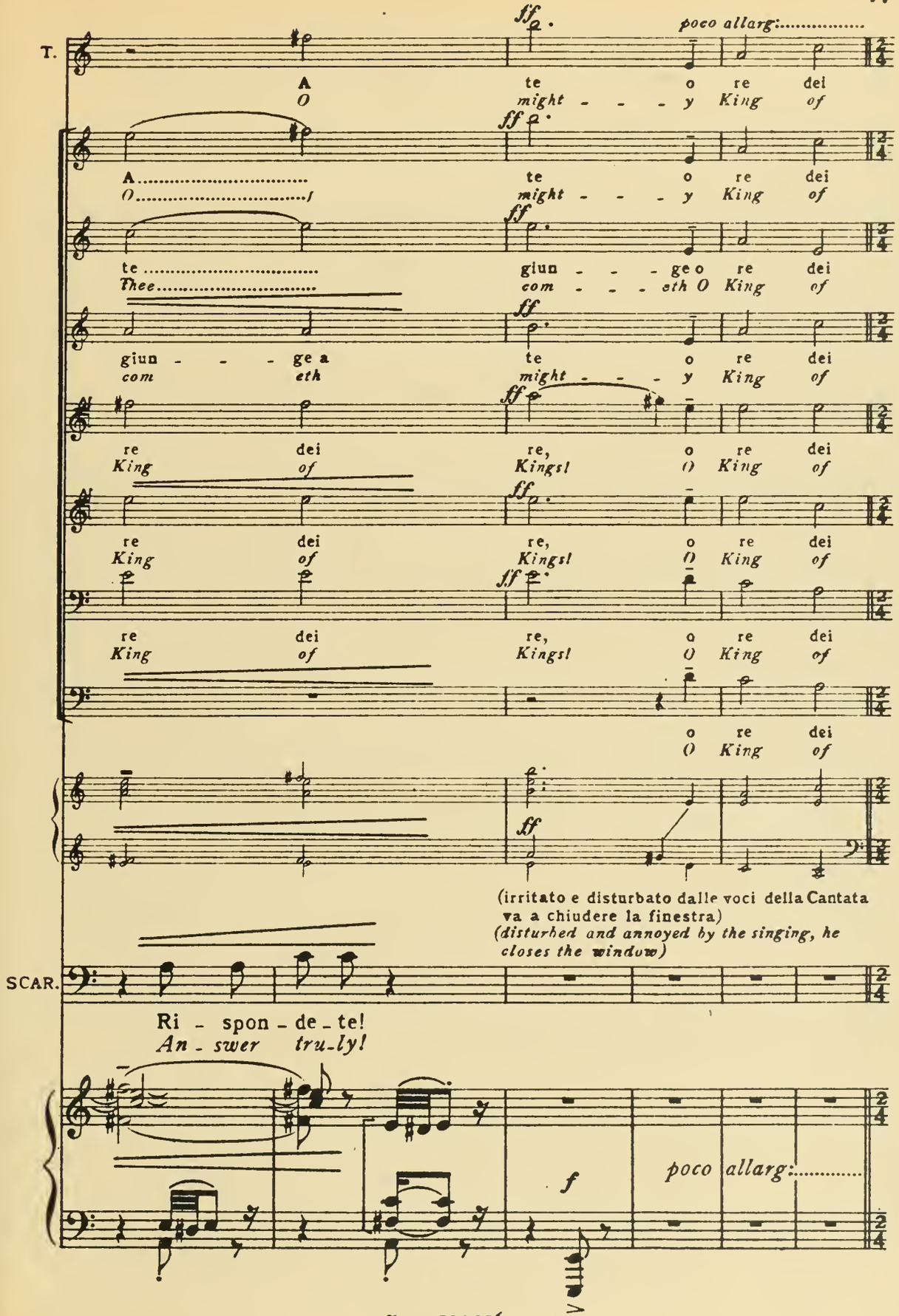

T.
Sa - - le, a - - - scende..... l'u-man....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende..... l'u-man....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende..... l'u-man....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende..... l'u-man....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende l'u-man
Heav'n - ward a - - - scends our ho-ly
A - - - - - scen - de l'u-man
A - - - - - scends our ho-ly
CAV.
So-spet-ti di spi-a!
Your spies could not find him!
SPOL.
(offeso, interviene)
(offended, interrupts)
Al-le nostre ri-
Scoffing and sneering, he
SCAR.
-lato.
hidden.
senza rall.
pp

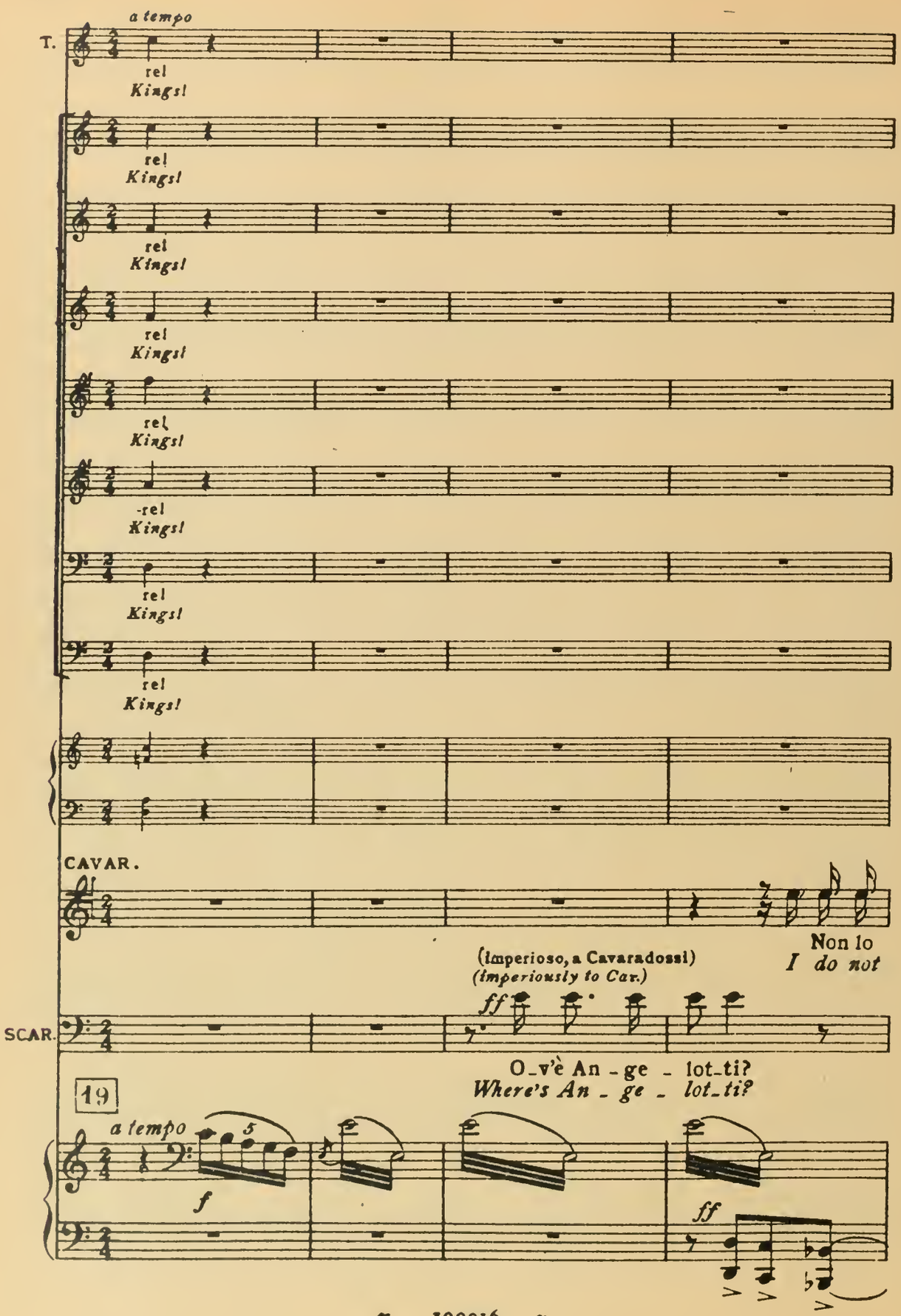

T.
can - - - - - - ti - - - co
song ..... of praise
can - - - - - - ti - - - co
song ..... of praise
can - - - - - - ti - - - co
song ..... of praise
p
can - - - - - - ti - - - co var - - -
song ..... of praise, far.....
(falsetto)
can - - - - - - ti - - - co var - - -
song ..... of praise, far.....
can - - - - - - ti - - - co
song ..... of praise
p
CAV.
E ri - do an-cor,
And still he laughs,
SPOL.
- cer-che e - gli ri - de-va...
laughed at all our en - deavours.

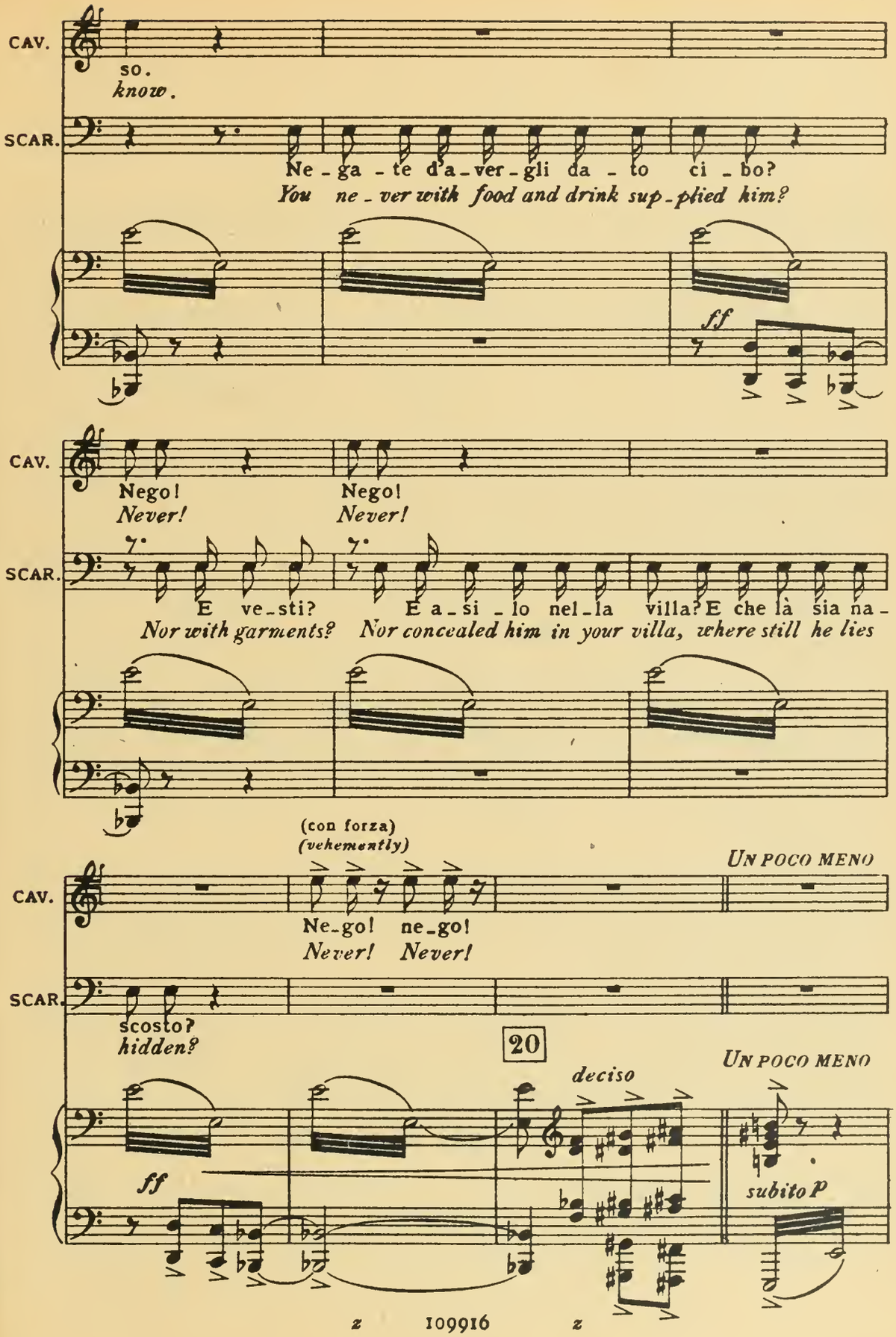

T.
var - - - - - - ca spa - - - - zi
far up thro' space
var - - - - - - ca spa - - - - zi
far up thro' space
var - - - - - - ca spa - - - - zi
far up thro' space
- - - - - - - ca spa - - - - zi
... up thro' space
- - - - - - - ca spa - - - - zì
... up thro' space
CAV.
e ri - do an - cor.
and still he laughs
(terribile, alzandosi)
(rising in anger)
SCARPIA
Que - sto è luo - go di
This is no place for


T.
var - - - - - - ca
borne to the
cè - - - - lil
sky!.....
var - - - - - - ca
borne to the
cè - - - - lil
sky!.....
var - - - - - - ca
borne to the
cè - - - - lil
sky!.....
var - - - - - - ca
borne to the
cè - - - - lil
sky!.....
var - - - - - - ca
borne to the
cè - - - - lil
sky!.....
(minaccioso)
(threateningly)
SCAR.
la - crime!
merriment!
Ba - da - te!
I warn you!

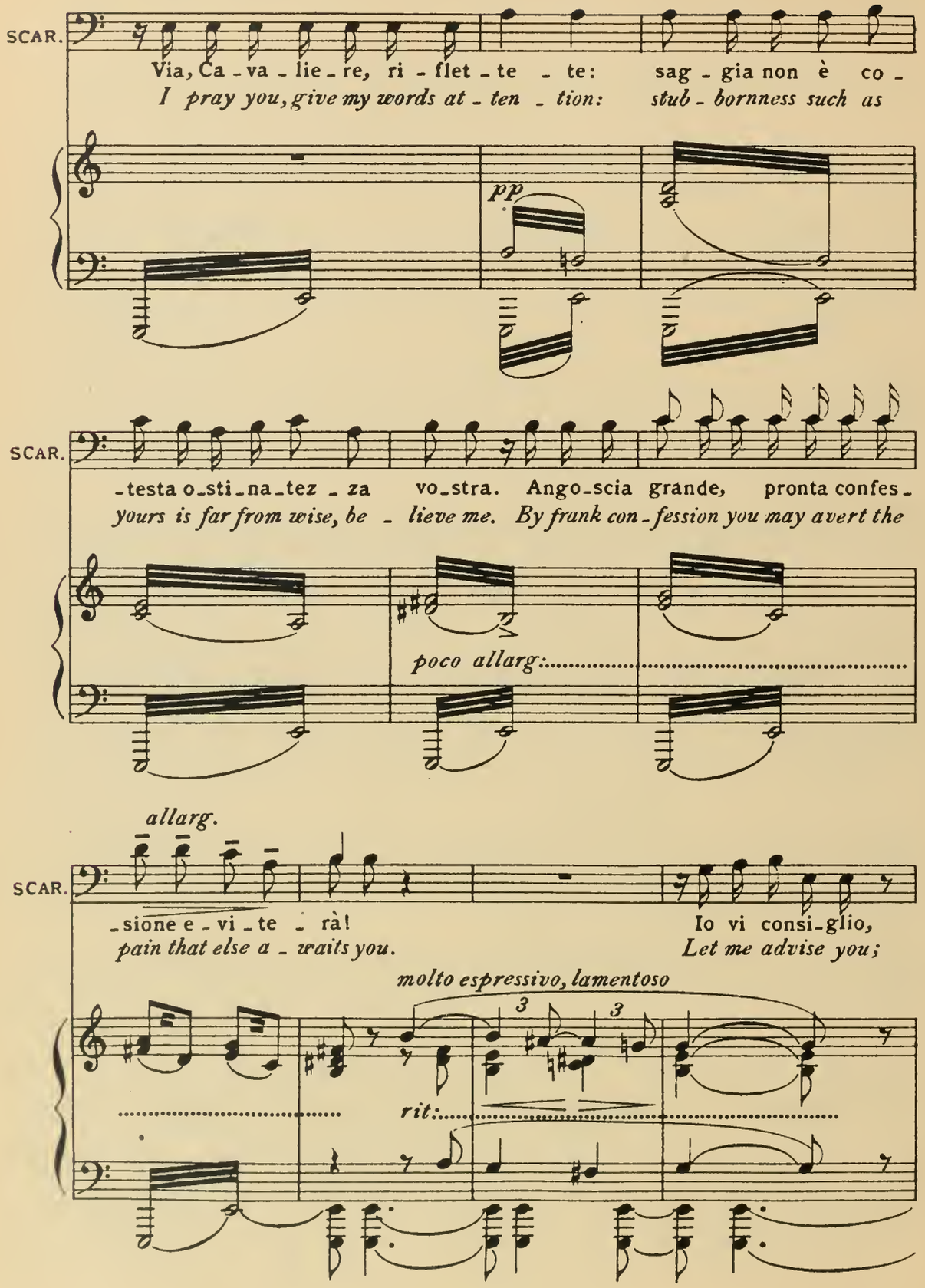

T.
Sop. 1i
Sop. 2i
cres.
A
To
Contr.
A
To
te
thee
Ten. 1i
A
To
te
Thee
o
O
Ten. 2i
cres.
A
To
te
Thee
giun - - - ge o
com
eth, O
Bassi 1i
A
To
te
Thee
giun - - - ge o
com - - - eth, O
Bassi 2i
cres.
cres.
(nervosissimo)
(nervously)
cres.
SCAR.
Or ba-sta!
E - nough now!
18
p
cres.


T.
poco allarg:
A te o re dei
O might - - - y King of
giun - - - ge o re dei
com - - - eth O King of
giun - - - ge a te o re dei
com eth might - - - y King of
re, o re dei
Kings! O King of
(irritato e disturbato dalle voci della Cantata va a chiudere la finestra)
(disturbed and annoyed by the singing, he closes the window)
SCAR.
Ri - spon - de - te!
An - swer tru-ly!
poco allarg:


a tempo
T.
rel
Kings!
rel
Kings!
rel
Kings!
rel
Kings!
rel
Kings!
-rel
Kings!
rel
Kings!
rel
Kings!
CAVAR.
Non lo
I do not
(imperioso, a Cavaradossi)
(imperiously to Cav.)
ff
SCAR.
O_v'è An_ge_lot_ti?
Where's An_ge_lot_ti?
19
a tempo
5
f
ff


CAV.
so.
know.
SCAR.
Ne - ga - te d'a - ver - gli da - to ci - bo?
You ne - ver with food and drink sup - plied him?
ff
CAV.
Nego!
Never!
Nego!
Never!
SCAR.
E ve - sti?
Nor with garments?
E a - si - lo nel - la villa? E che là sia na -
Nor concealed him in your villa, where still he lies
(con forza)
(vehemently)
UN POCO MENO
CAV.
Ne - go! ne - go!
Never! Never!
SCAR.
scosto?
hidden?
20
deciso
UN POCO MENO
ff
subito P

(quasi paternamente, ritornando calmo)
*(almost paternally)*



*lentamente* *Come prima*

SCAR

di_te: do_v'è dunque Ange_lot_ti?
*tell me: where is now An_ge_lot_ti?*

21

*ff*

*lentamente* *Come prima*

CAVAR.

Non lo so.
*I don't know.*

SCAR.

*f*

An_cor, l'ul_ti_ma vol_ta Do_v'è?
*Once more, and for tle last time Where is he?*

CAV.

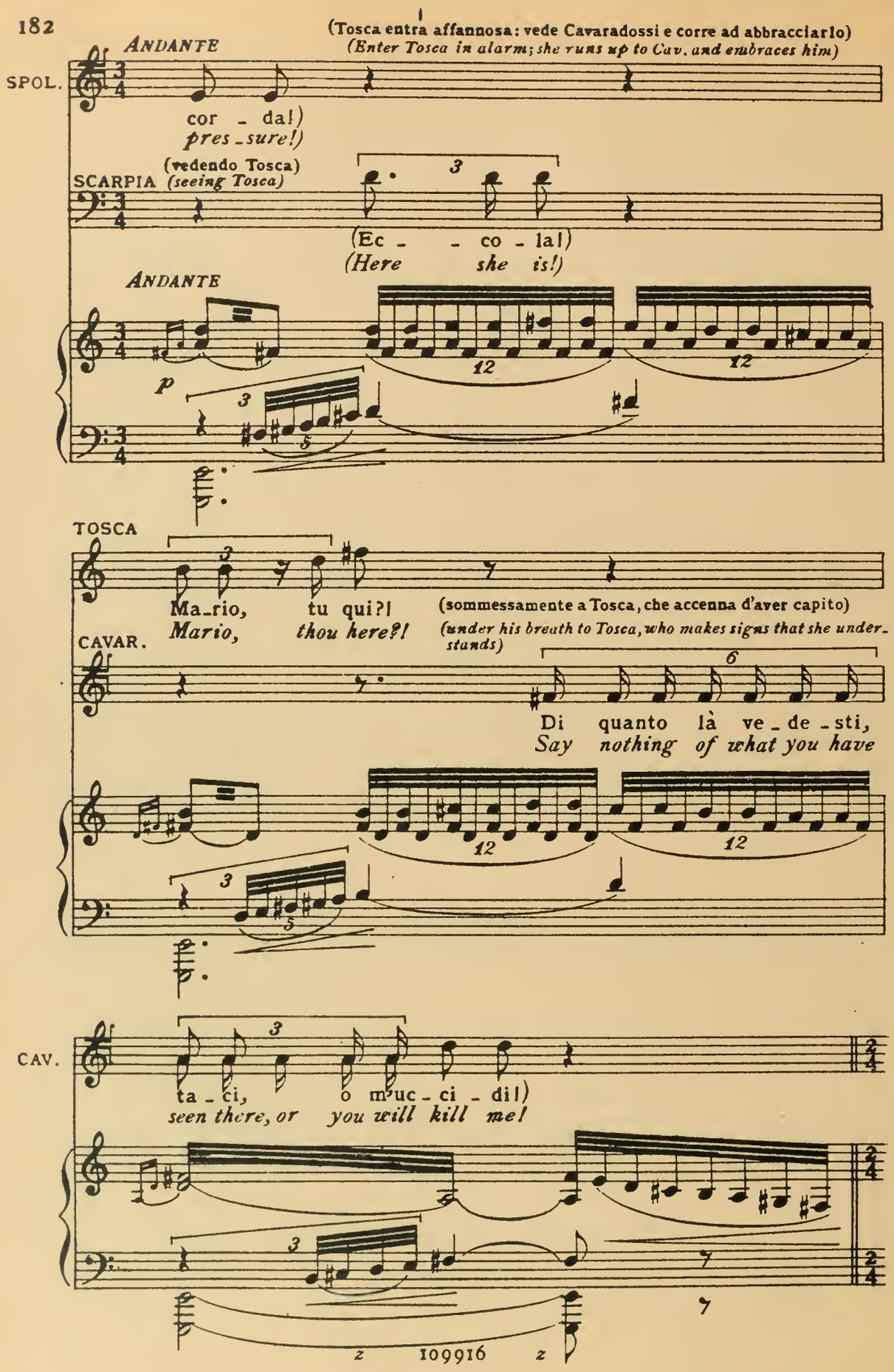
Nol so!
*I don't know.*

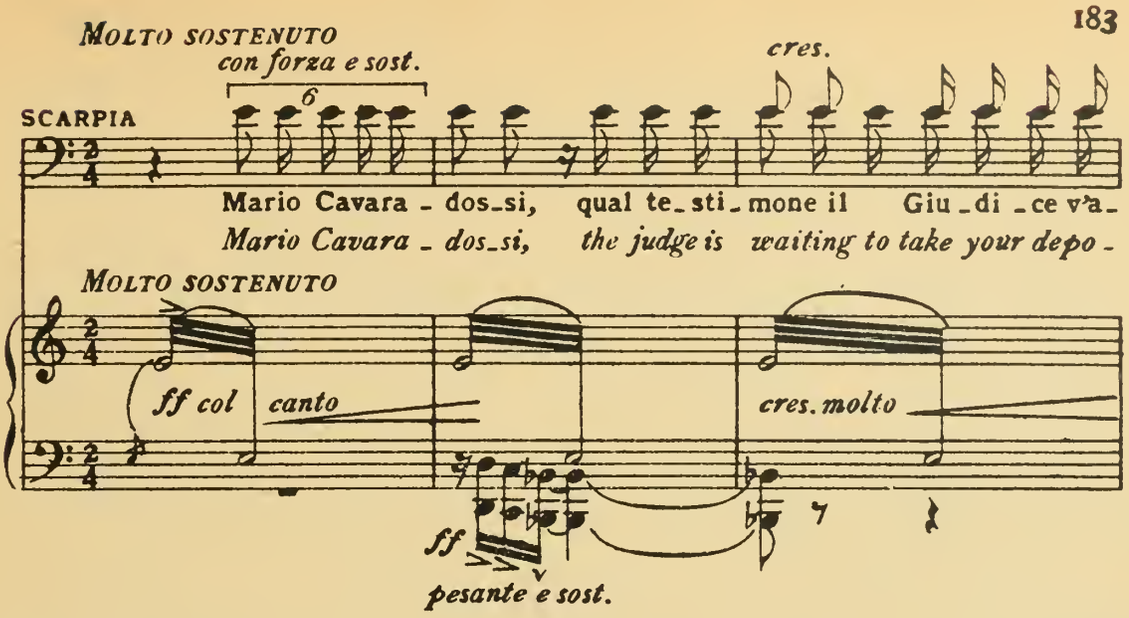
SPOL.

(O bei trat_ti di
*(How he tightens his*

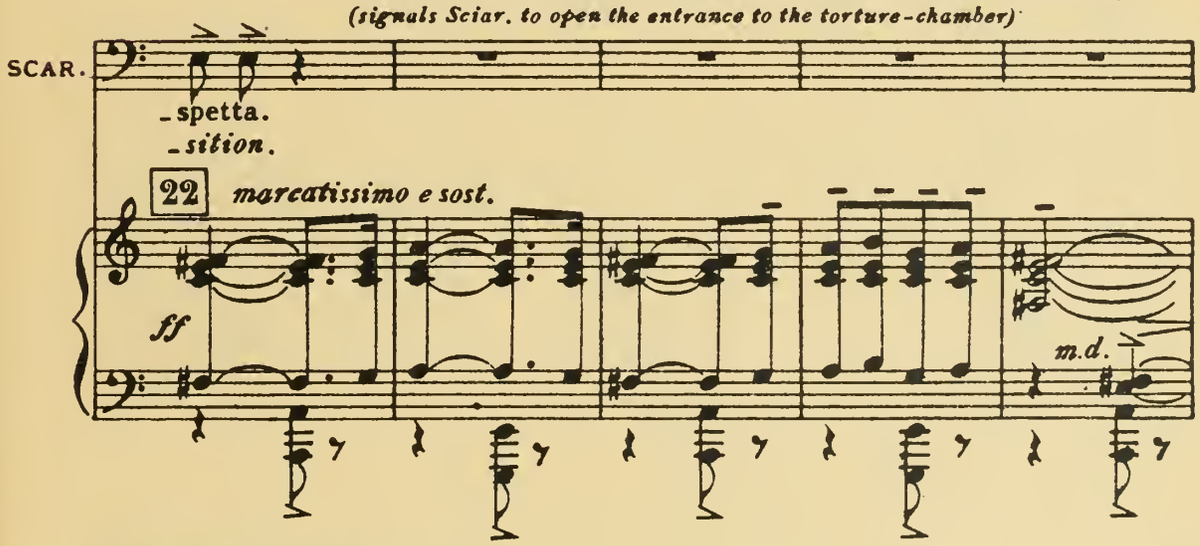
*deciso*

*ff* *dim.*

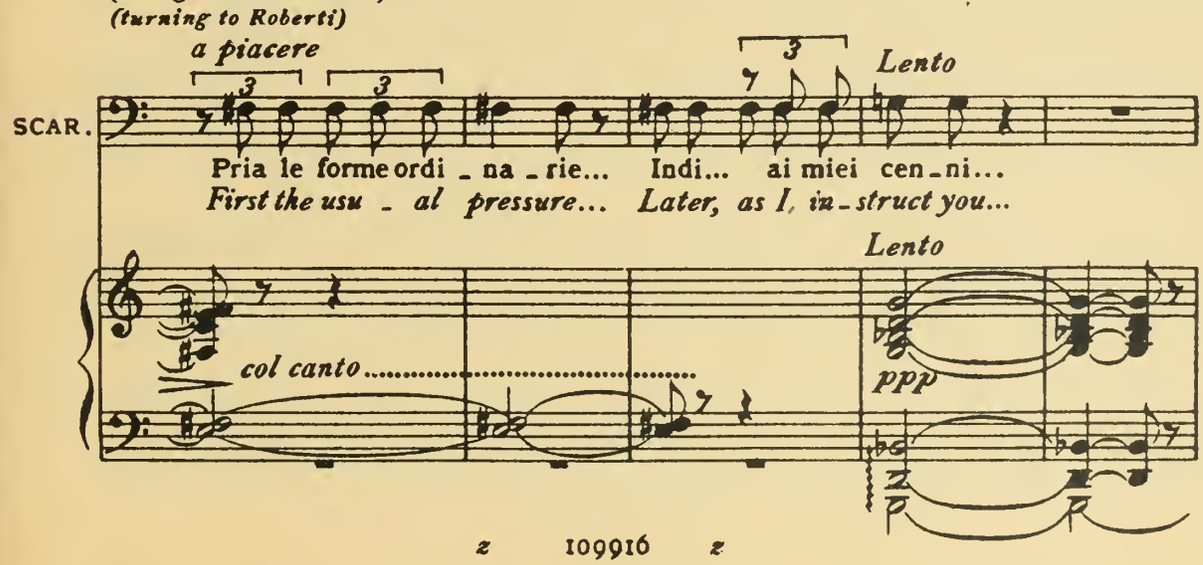

(Tosca entra affannosa: vede Cavaradossi e corre ad abbracciarlo)
(Enter Tosca in alarm; she runs up to Cav. and embraces him)
ANDANTE
SPOL.
cor - da!)
pres - sure!)
(vedendo Tosca)
SCARPIA (seeing Tosca)
(Ec - - co - la!)
(Here she is!)
ANDANTE
p
TOSCA
Ma - rio, tu qui?!
Mario, thou here?!
(sommessamente a Tosca, che accenna d'aver capito)
(under his breath to Tosca, who makes signs that she understands)
CAVAR.
Di quanto là ve - de - sti,
Say nothing of what you have
CAV.
ta - ci, o m'uc - ci - di!)
seen there, or you will kill me!
z 109916 z



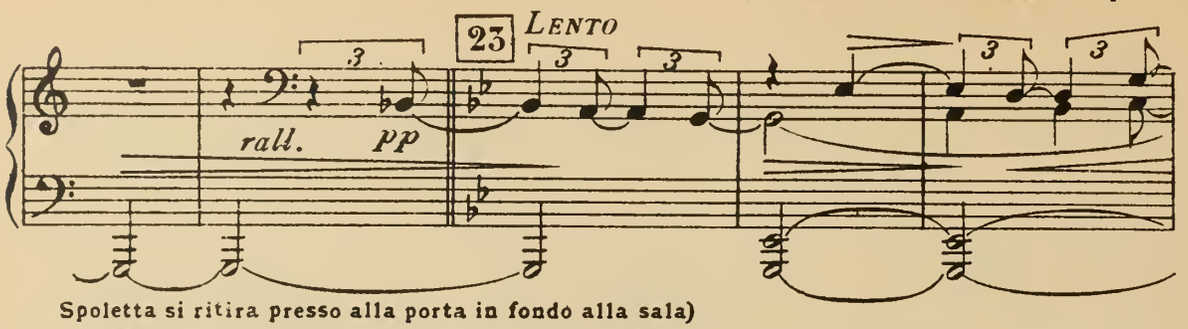

(fa cenno a Sciarrone di aprire l'uscio che dà alla camera della tortura)
*(signals Sciar. to open the entrance to the torture-chamber)*



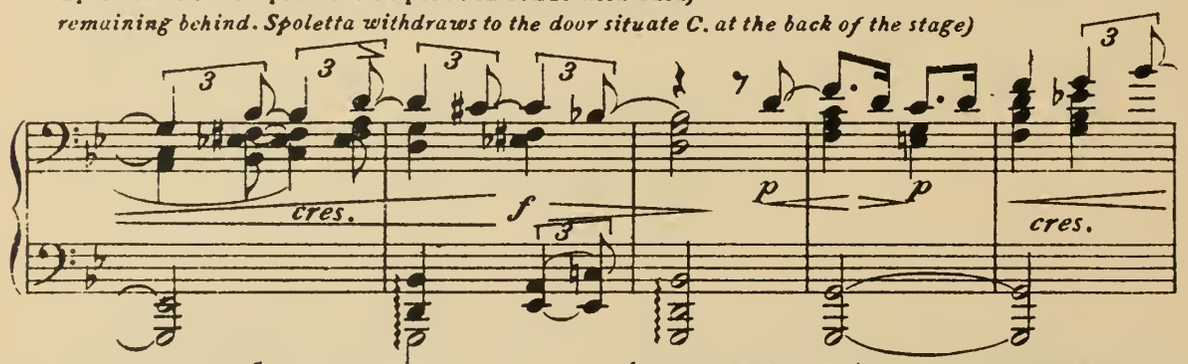

(rivolgendosi a Roberti)
*(turning to Roberti)*

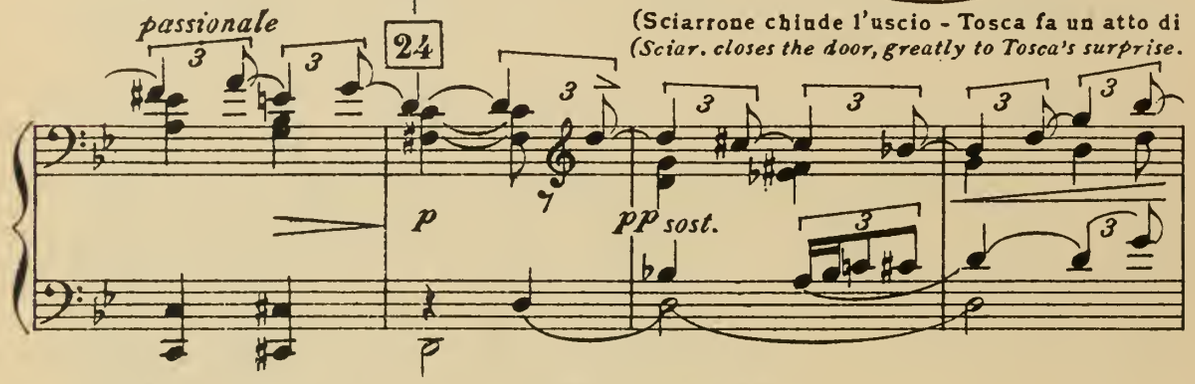


184 (Il Giudice entra nella camera della tortura: gli altri lo seguono, rimanendo Tosca e Scarpia-
*(The judge passes into the torture-chamber and the others follow him, only Tosca and Scarpia*



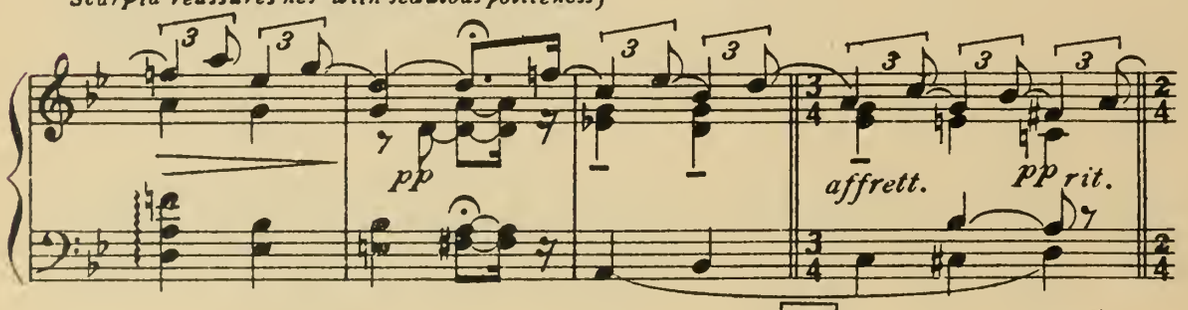

Spoletta si ritira presso alla porta in fondo alla sala)
*remaining behind. Spoletta withdraws to the door situate C. at the back of the stage)*

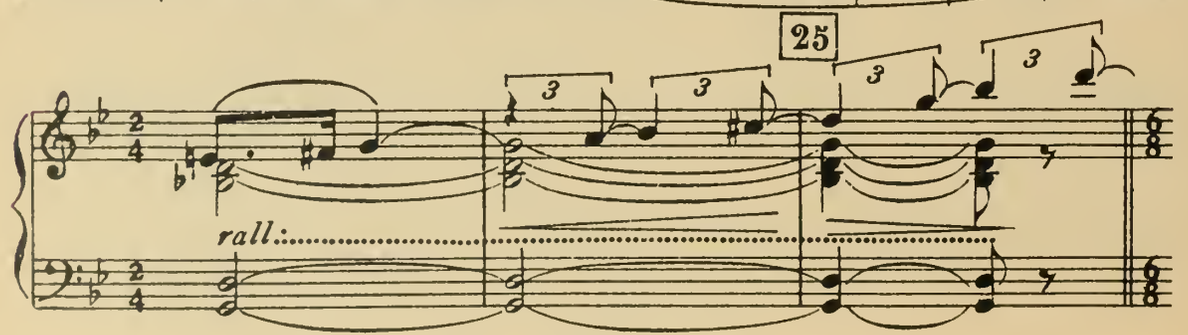



(Sciarrone chiude l'uscio - Tosca fa un atto di
*(Sciar. closes the door, greatly to Tosca's surprise.*

grande sorpresa: Scarpia, studiatamente gentile, la rassicura)
*Scarpia reassures her with sedulous politeness)*



(con galanteria)
*(gallantly)*

*AND.no MOD.to* ♩.=58

SCARPIA

*p*

Ed or fra noi par - liam da buo - ni a -

*AND.no MOD.to* ♩.=58

*Now let us have a friendly talk to -*

*p*

(accenna a Tosca di sedere)
*(signals Tosca to be seated)*

SCAR.

- mi - ci. Via quel - l'a - ria sgo - men -

*- ge - ther. There is no - thing to a -*

(siede, con calma studiata)
*(sits down with affected calm)*

TOSCA

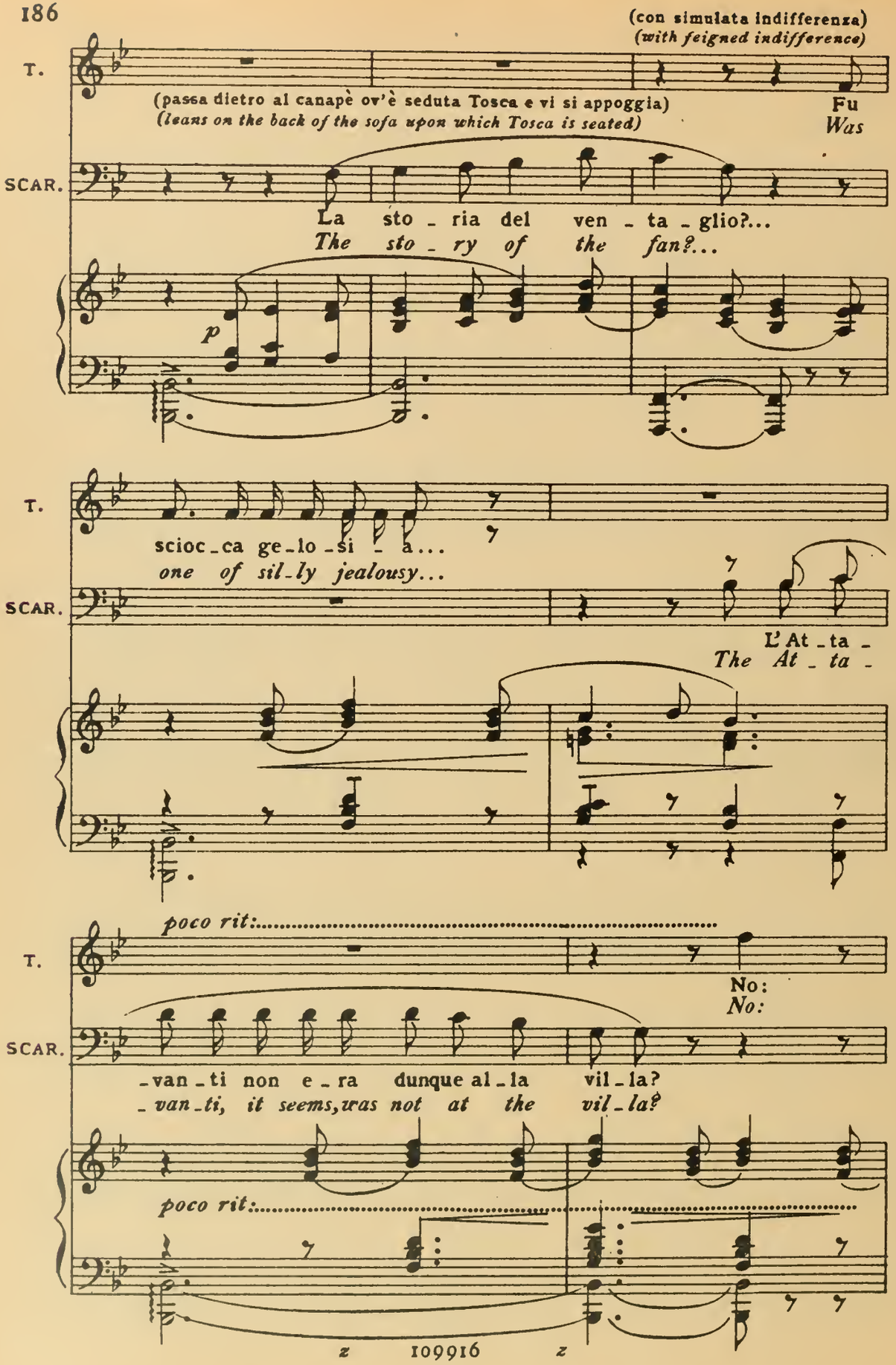
Sgo - men - to al - cun non ho...

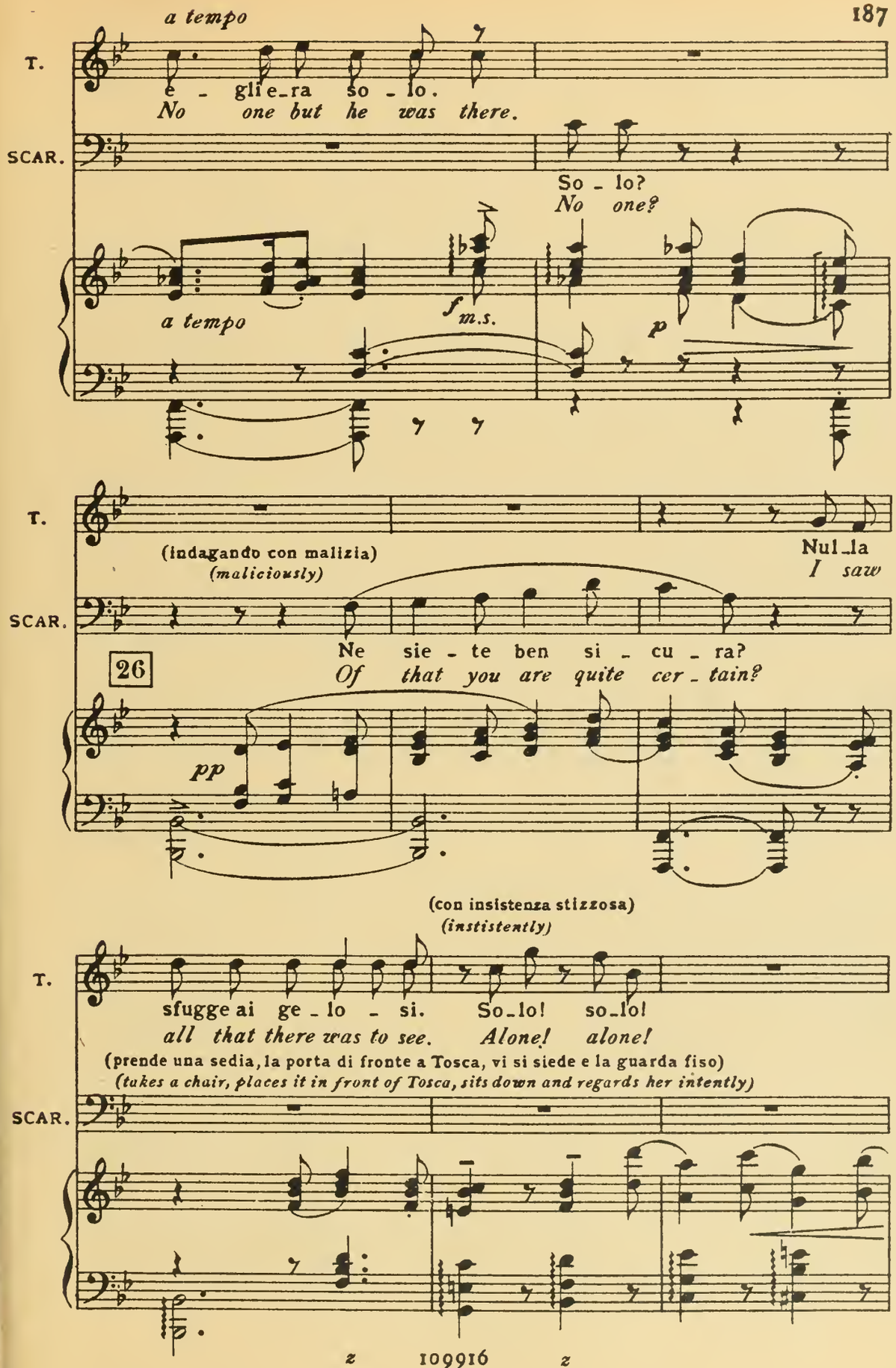
*Nor do I feel a - larmed....*

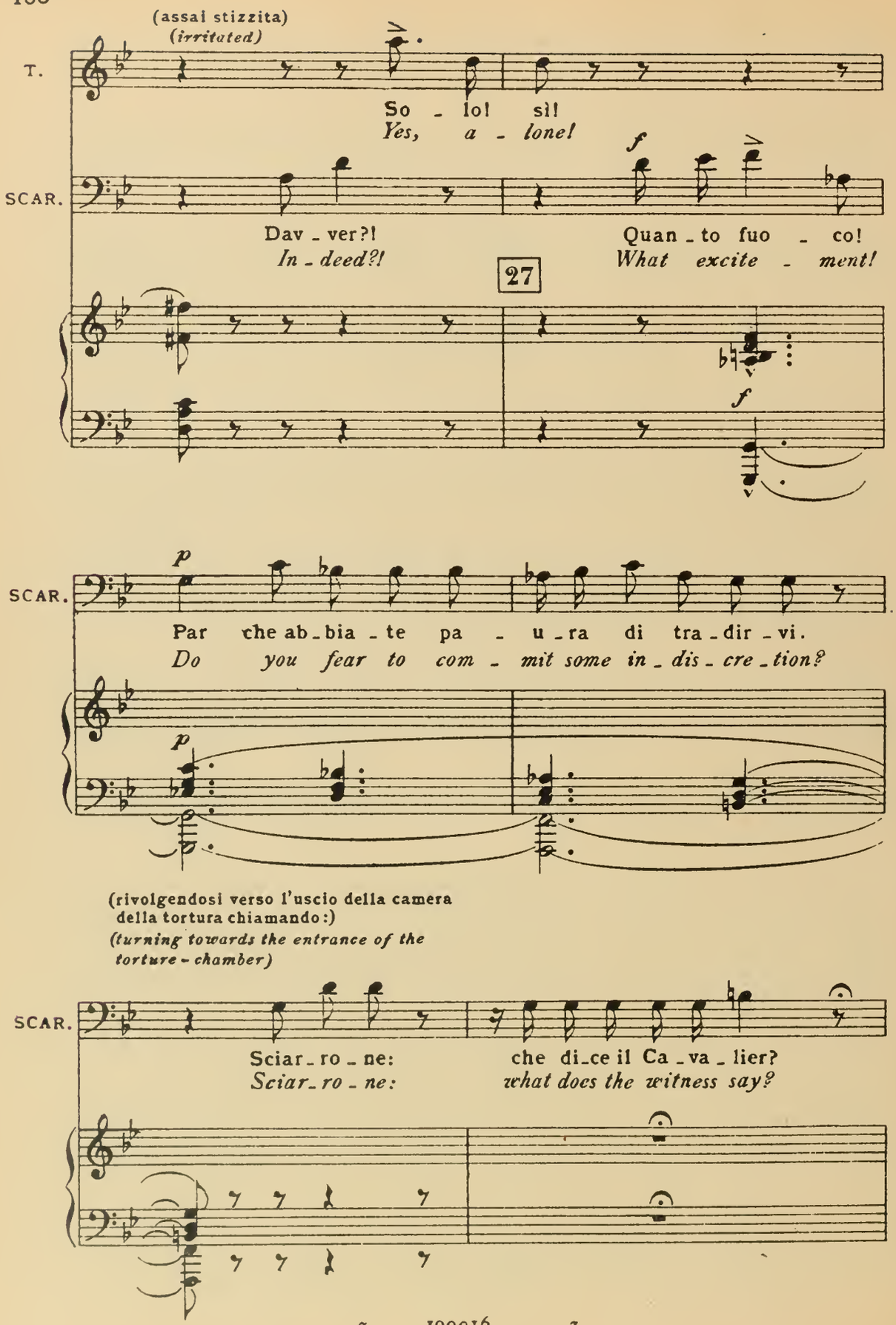
SCAR.

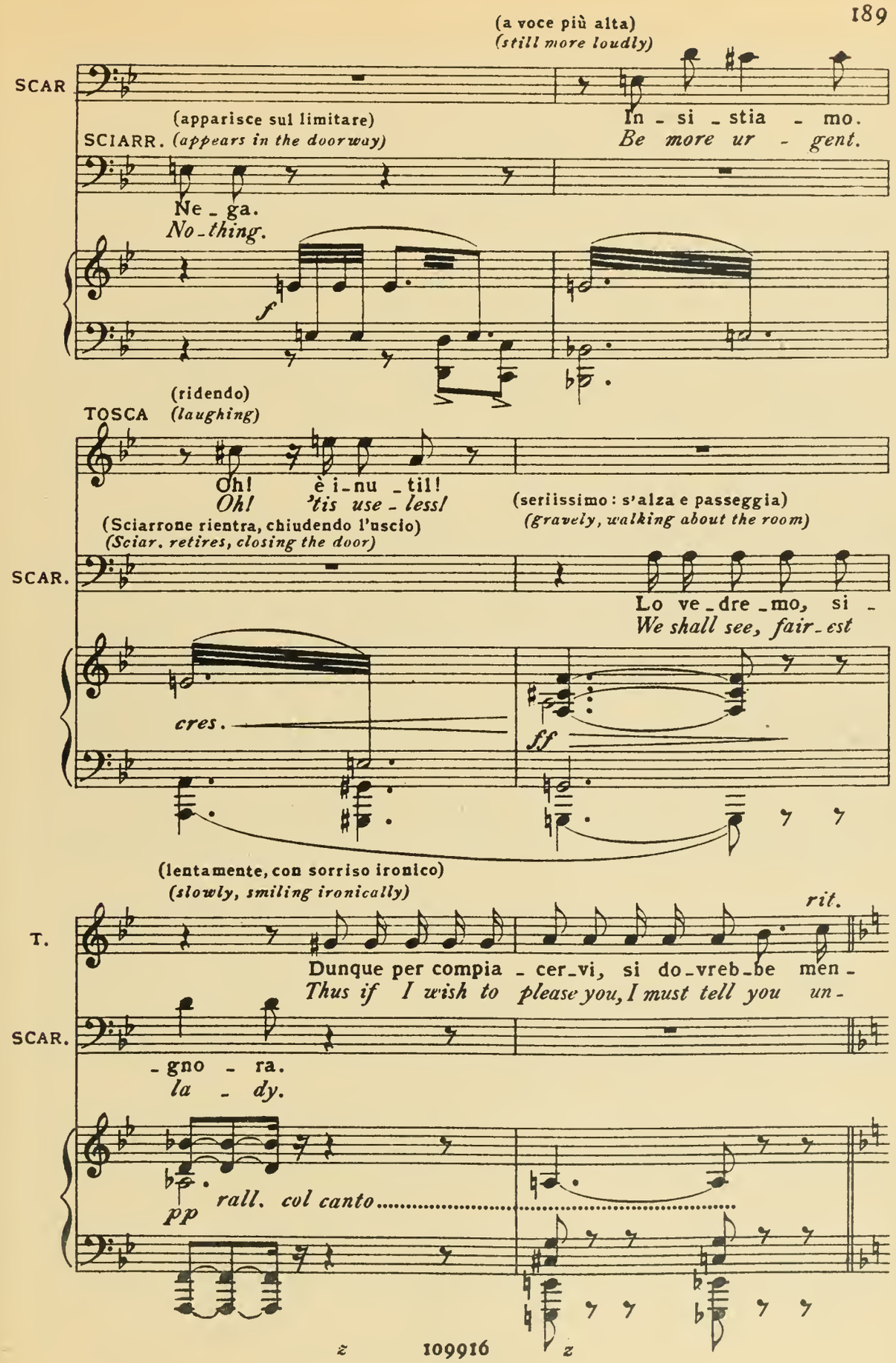
- ta - ta...

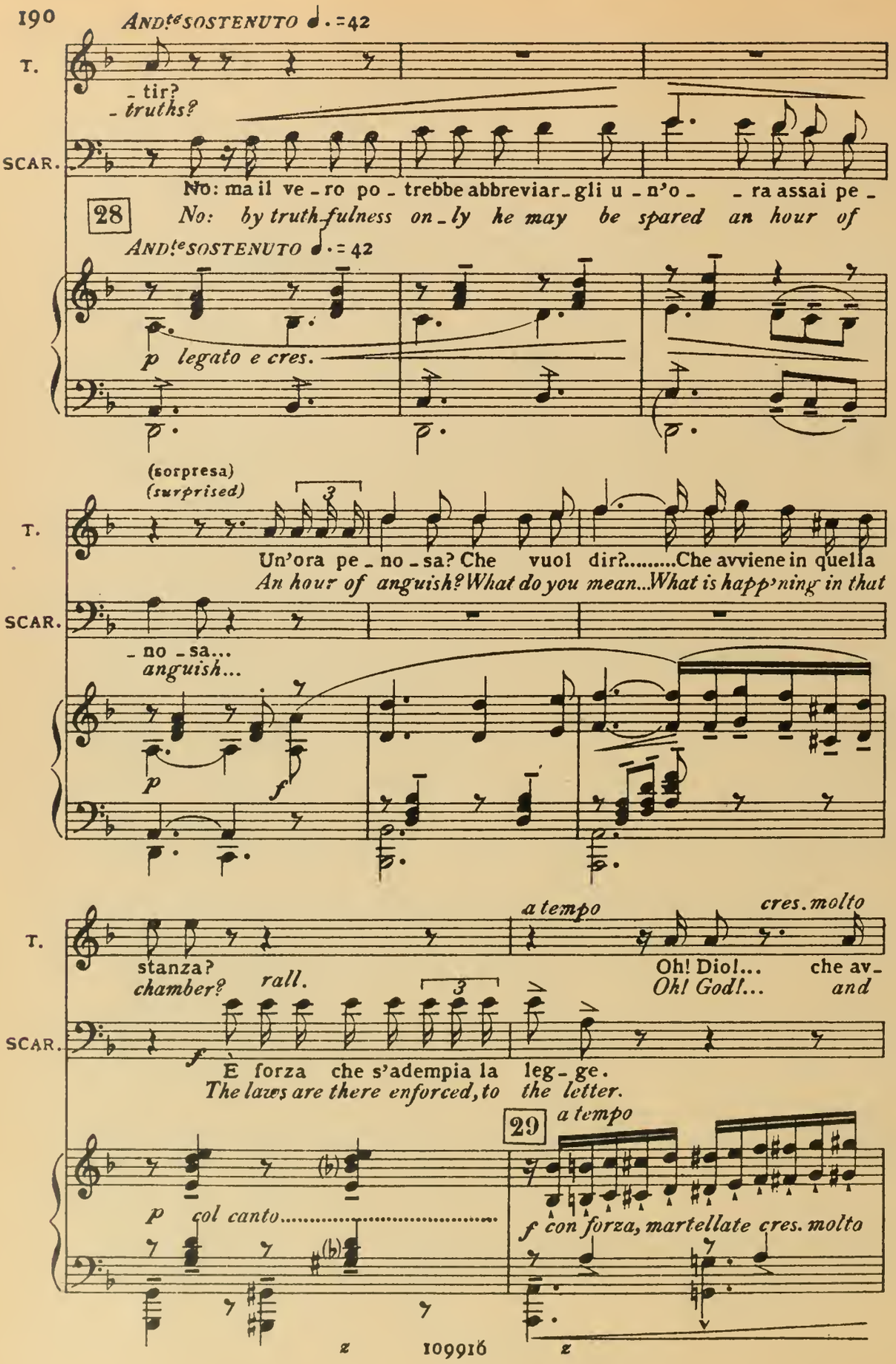
*- larm you....*

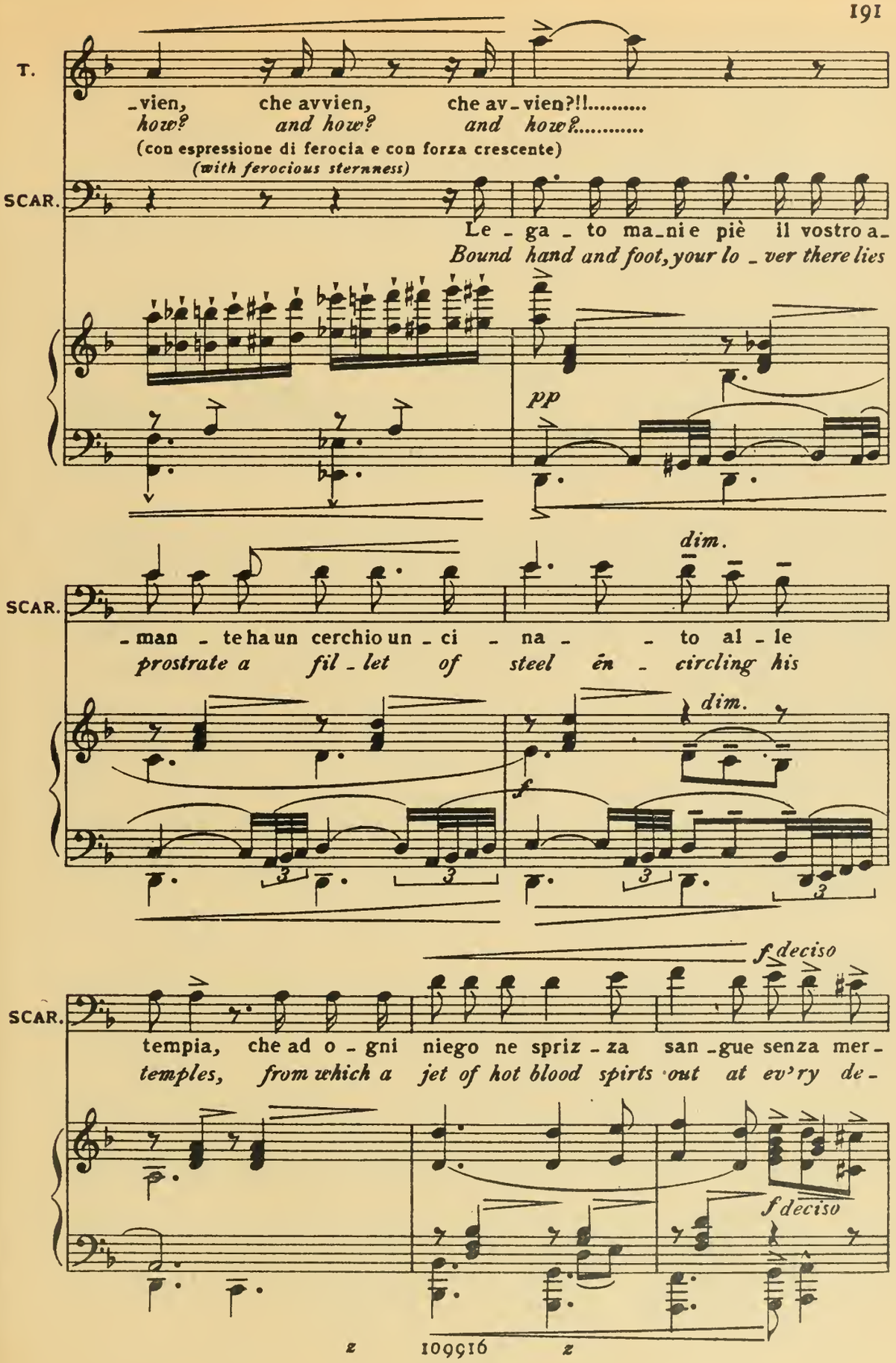

(con simulata indifferenza)
(with feigned indifference)
T.
(passa dietro al canapè ov'è seduta Tosca e vi si appoggia)
(leans on the back of the sofa upon which Tosca is seated)
Fu
Was
SCAR.
La sto - ria del ven - ta - glio?...
The sto - ry of the fan?...
p
T.
scioc - ca ge - lo - si - a...
one of sil - ly jealousy...
SCAR.
L'At - ta -
The At - ta -
poco rit:
T.
No:
No:
SCAR.
- van - ti non e - ra dunque al - la vil - la?
- van - ti, it seems, was not at the vil - la?
poco rit:

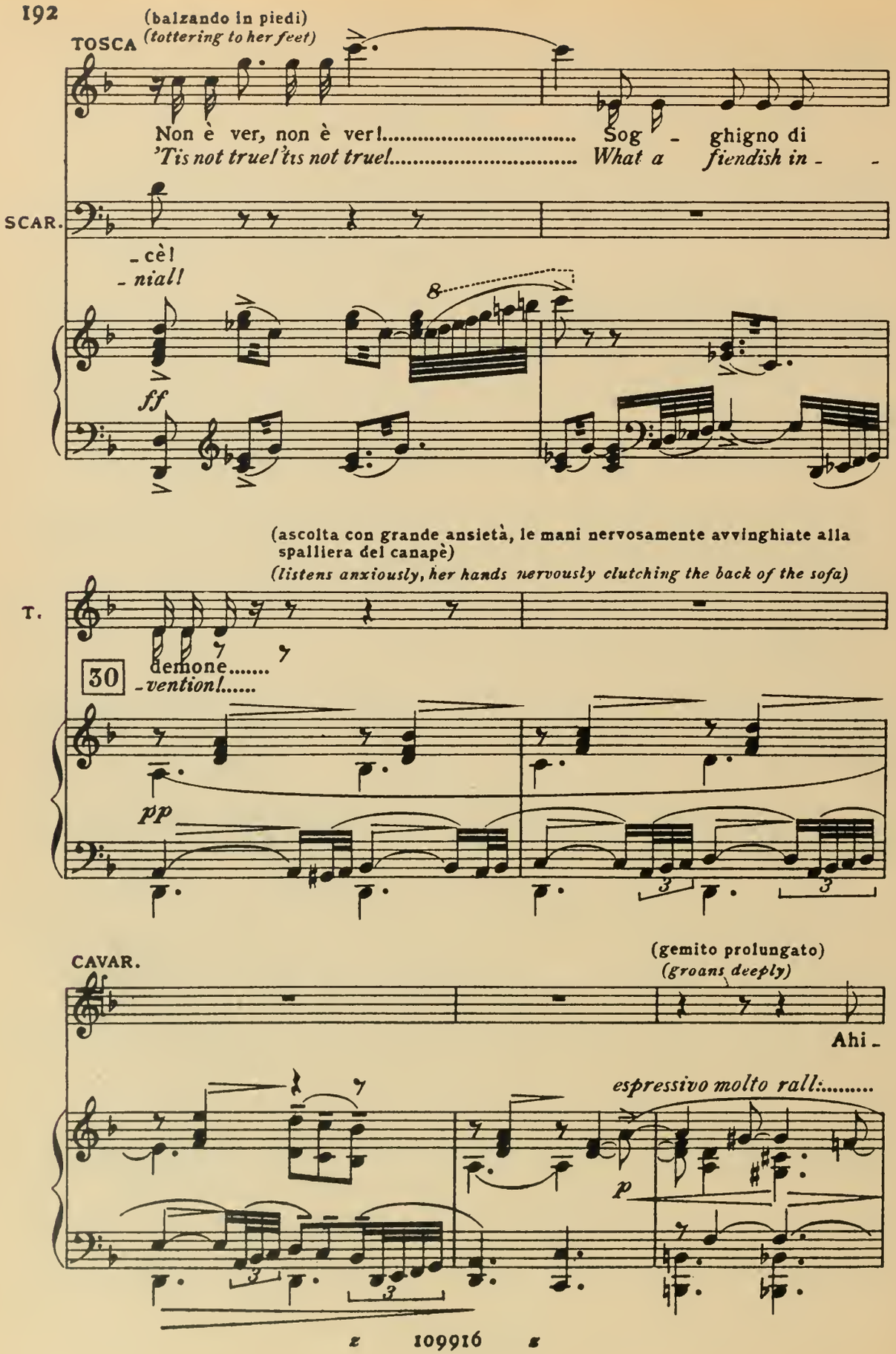

a tempo
T.
è - gli e_ra so - lo.
No one but he was there.
SCAR.
So - lo?
No one?
a tempo
f m.s.
p
T.
(indagando con malizia)
(maliciously)
Nul_la
I saw
SCAR.
Ne sie - te ben si - cu - ra?
Of that you are quite cer_tain?
26
pp
(con insistenza stizzosa)
(instistently)
T.
sfugge ai ge_lo - si. So_lo! so_lo!
all that there was to see. Alone! alone!
(prende una sedia, la porta di fronte a Tosca, vi si siede e la guarda fiso)
(takes a chair, places it in front of Tosca, sits down and regards her intently)
SCAR.

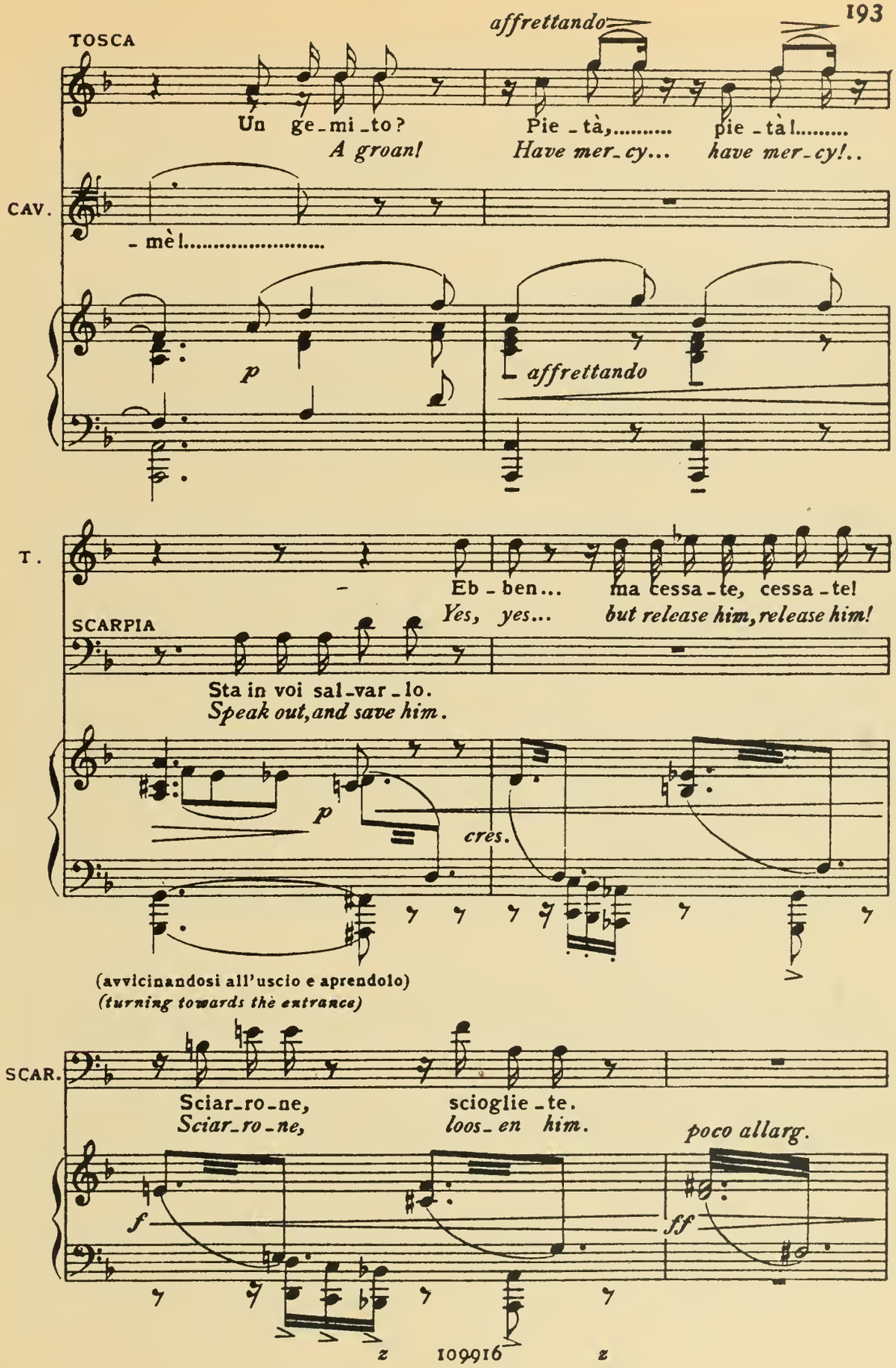

(assai stizzita)
(irritated)
T.
So - lo! sì!
Yes, a - lone!
SCAR.
Dav - ver?!
In - deed?!
Quan - to fuo - co!
What excite - ment!
27
SCAR.
Par che ab - bia - te pa - u - ra di tra - dir - vi.
Do you fear to com - mit some in - dis - cre - tion?
(rivolgendosi verso l'uscio della camera della tortura chiamando:)
(turning towards the entrance of the torture - chamber)
SCAR.
Sciar - ro - ne:
Sciar - ro - ne:
che di - ce il Ca - va - lier?
what does the witness say?

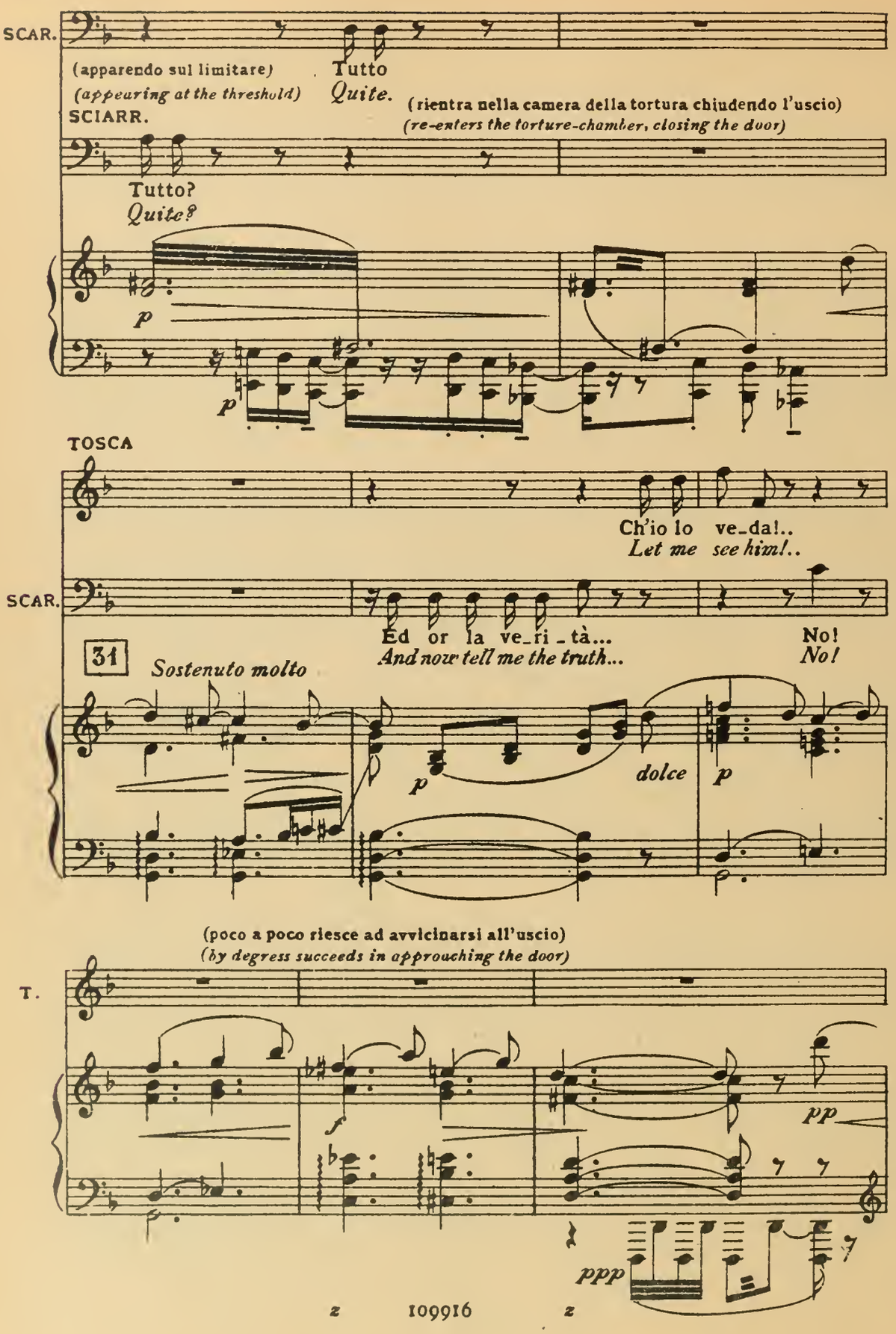

(a voce più alta)
(still more loudly)
SCAR
(apparisce sul limitare)
SCIARR. (appears in the doorway)
In - si - stia - mo.
Be more ur - gent.
Ne - ga.
No - thing.
f
(ridendo)
TOSCA (laughing)
Oh! è i - nu - til!
Oh! 'tis use - less!
(seriissimo: s'alza e passeggia)
(gravely, walking about the room)
(Sciarrone rientra, chiudendo l'uscio)
(Sciar. retires, closing the door)
SCAR.
Lo ve - dre - mo, si -
We shall see, fair - est
cres.
ff
(lentamente, con sorriso ironico)
(slowly, smiling ironically)
rit.
T.
Dunque per compia - cer - vi, si do - vreb - be men -
Thus if I wish to please you, I must tell you un -
SCAR.
- gno - ra.
la - dy.
pp
rall. col canto

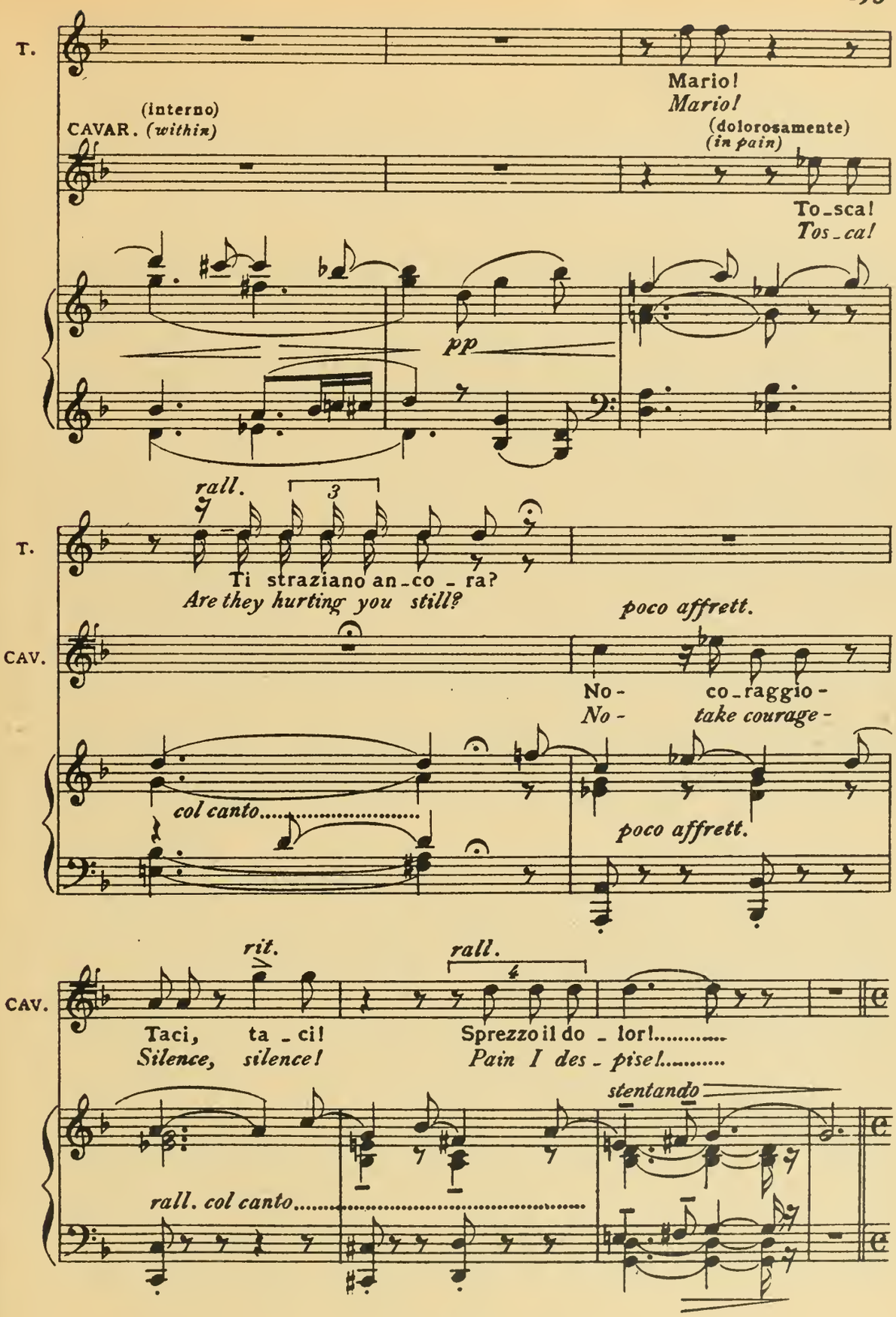

AND.te SOSTENUTO ♩.=42
T.
- tir?
- truths?
SCAR.
No: ma il ve - ro po - trebbe abbreviar - gli u - n'o - - ra assai pe -
28
No: by truth-fulness on - ly he may be spared an hour of
AND.te SOSTENUTO ♩.=42
p legato e cres.
(sorpresa)
(surprised)
T.
Un'ora pe - no - sa? Che vuol dir?.....Che avviene in quella
An hour of anguish? What do you mean...What is happ'ning in that
SCAR.
- no - sa...
anguish...
p
f
a tempo
cres. molto
T.
stanza?
chamber?
rall.
Oh! Dio!... che av -
Oh! God!... and
SCAR.
f
È forza che s'adempia la leg - ge.
The laws are there enforced, to the letter.
29
a tempo
p col canto.....
f con forza, martellate cres. molto


T.
-vien, che avvien, che av-vien?!!.....
how? and how? and how?.....
(con espressione di ferocia e con forza crescente)
(with ferocious sternness)
SCAR.
Le-ga-to ma-ni e piè il vostro a-
Bound hand and foot, your lo-ver there lies
pp
dim.
SCAR.
-man-te ha un cerchio un-ci-na-to al-le
prostrate a fil-let of steel en-circling his
dim.
f
3
3
3
3
f deciso
SCAR.
tempia, che ad o-gni niego ne spriz-za san-gue senza mer-
temples, from which a jet of hot blood spirts out at ev'ry de-
f deciso


(balzando in piedi)
(tottering to her feet)
TOSCA
Non è ver, non è ver!..... Sog - ghigno di
'Tis not true! 'tis not true!..... What a fiendish in - -
SCAR.
- cè!
- nial!
8
ff
(ascolta con grande ansietà, le mani nervosamente avvinghiate alla spalliera del canapè)
(listens anxiously, her hands nervously clutching the back of the sofa)
T.
demone.....
30
- vention!.....
pp
3
3
CAVAR.
(gemito prolungato)
(groans deeply)
Ahi -
espressivo molto rall:.....
p
3
3


TOSCA
affrettando
Un ge-mi-to?
A groan!
Pie-tà,..... pie-tà!.....
Have mer-cy... have mer-cy!..
CAV.
-mè!.....
p
affrettando
T.
Eb-ben... ma cessa-te, cessa-te!
Yes, yes... but release him, release him!
SCARPIA
Sta in voi sal-var-lo.
Speak out, and save him.
p
cres.
(avvicinandosi all'uscio e aprendolo)
(turning towards the entrance)
SCAR.
Sciar-ro-ne, scioglie-te.
Sciar-ro-ne, loos-en him.
poco allarg.
f
ff


SCAR.
(apparendo sul limitare)
(appearing at the threshold)
Tutto
Quite.
(rientra nella camera della tortura chiudendo l'uscio)
(re-enters the torture-chamber, closing the door)
SCIARR.
Tutto?
Quite?
p
p
TOSCA
Ch'io lo ve-da!..
Let me see him!..
SCAR.
Ed or la ve-ri-tà...
And now tell me the truth...
No!
No!
31
Sostenuto molto
p
dolce
p
(poco a poco riesce ad avvicinarsi all'uscio)
(by degress succeeds in approuching the door)
T.
f
pp
ppp


T.
Mario!
Mario!
(interno)
CAVAR. (within)
(dolorosamente)
(in pain)
To_sca!
Tos_ca!
pp
rall.
3
T.
Ti straziano an_co_ra?
Are they hurting you still?
poco affrett.
CAV.
No - co_raggio -
No - take courage -
col canto.....
poco affrett.
rit.
rall.
4
CAV.
Taci, ta_ci!
Silence, silence!
Sprezzo il do_lor!.....
Pain I des_pise!.....
stentando
rall. col canto.....

TOSCA *LENTO GRAVE* ♩=56 (rinfrancata) *(firmly)*

(avvicinandosi a Tosca) *(approaching Tosca)*

SCARPIA

Non so
*I know*

Or_sù, To_sca, par_la_te.
*And now speak ont, fair Tos_ca.*

32

*LENTO GRAVE* ♩=56

T. nul_la!
*no_thing!*

SCAR. Non va_le quella
*That test was not suf_*

*pp* *f*

(si frappone fra l'uscio e Scarpia per impedire che dia l'ordine)
*(interposes herself between Scarpia and the door)*

*Più mosso*

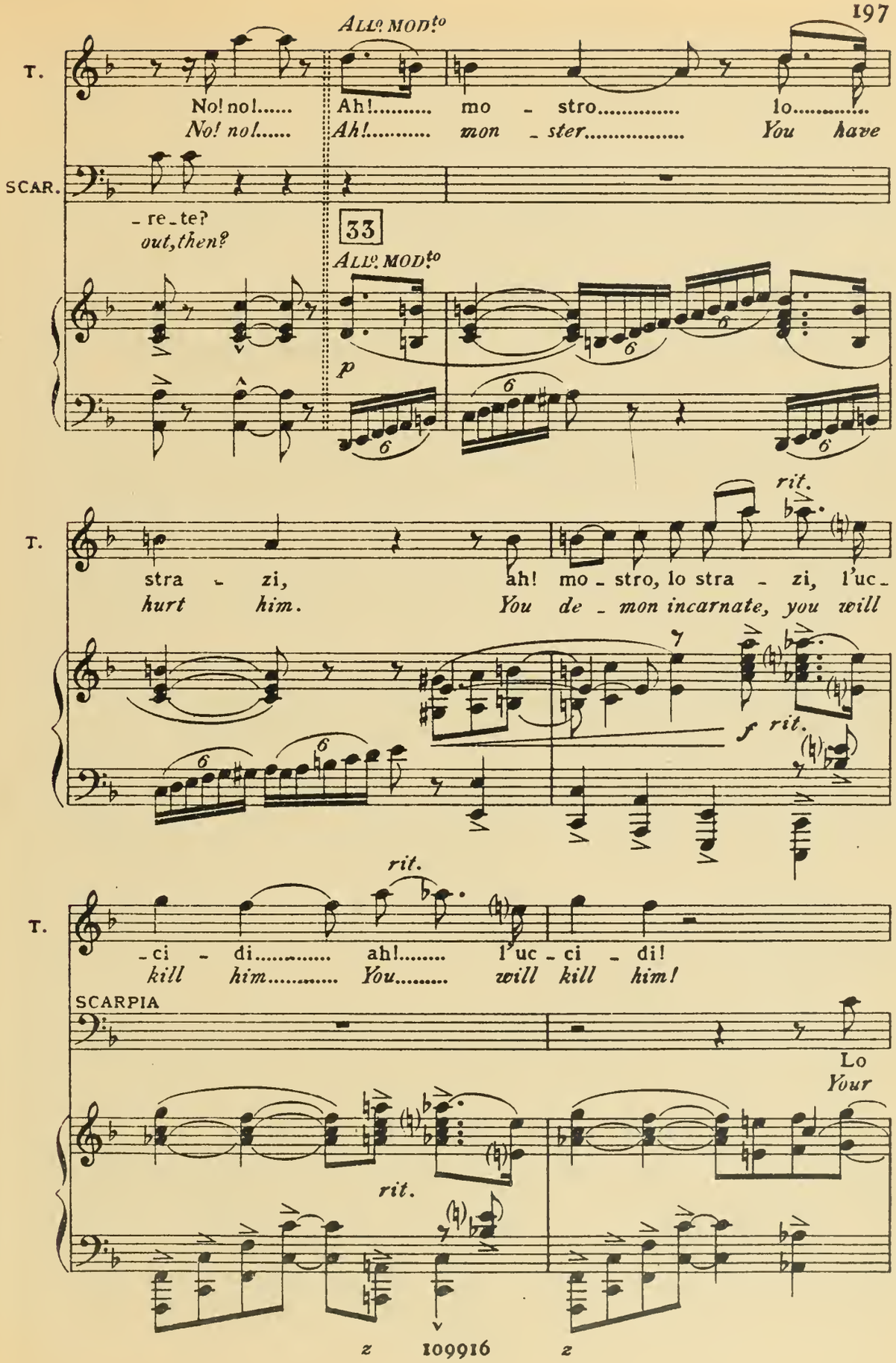
T. (fa per avvicinarsi all'uscio) *(walks towards the doorway)*

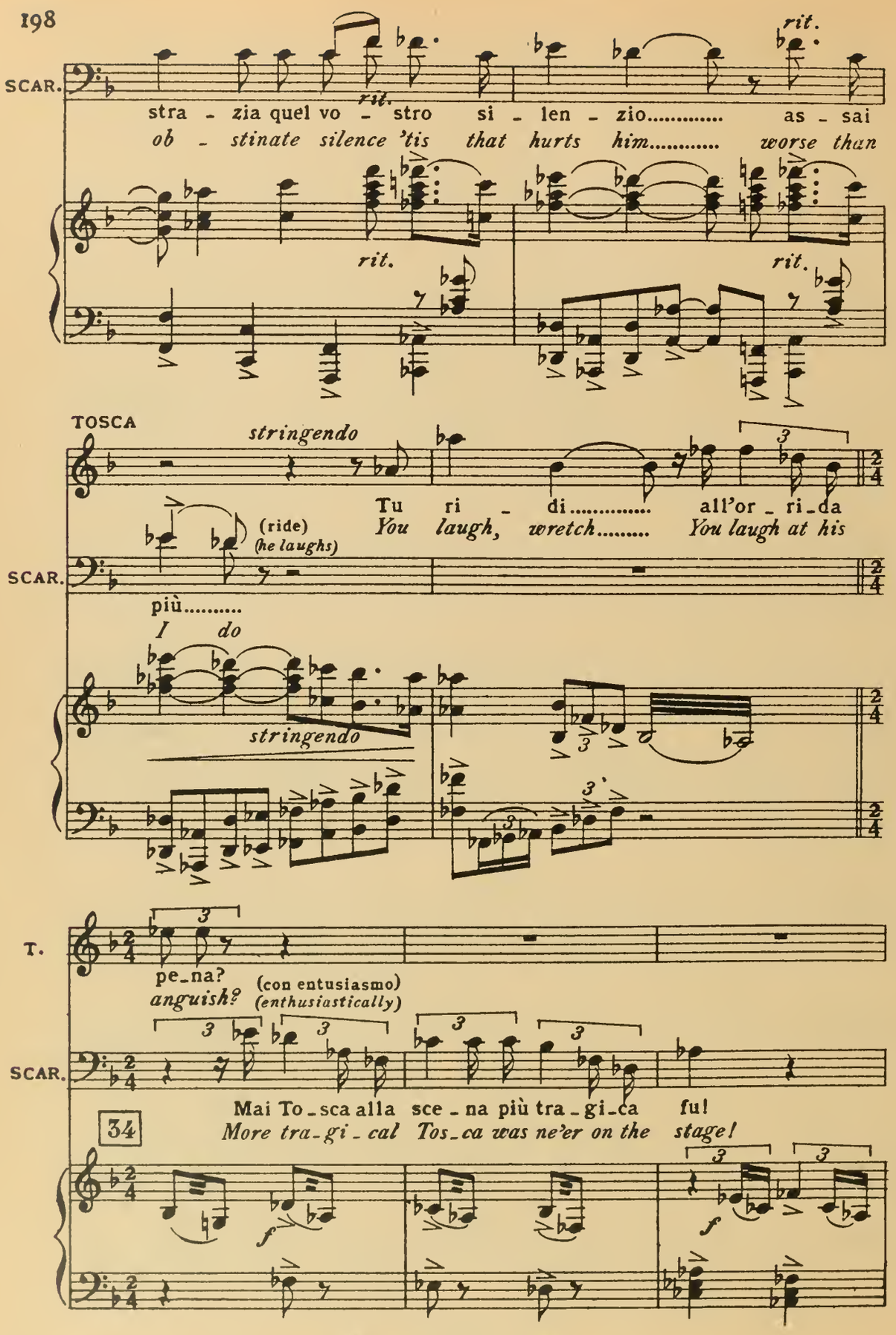
No! fer_ma_te!
*No! you shall not!*

SCAR. prova? Rober_ti, ri_pi_gliamo.... Voi par_le_
*_ficient? If not, we can re_peat it.... Will you speak*

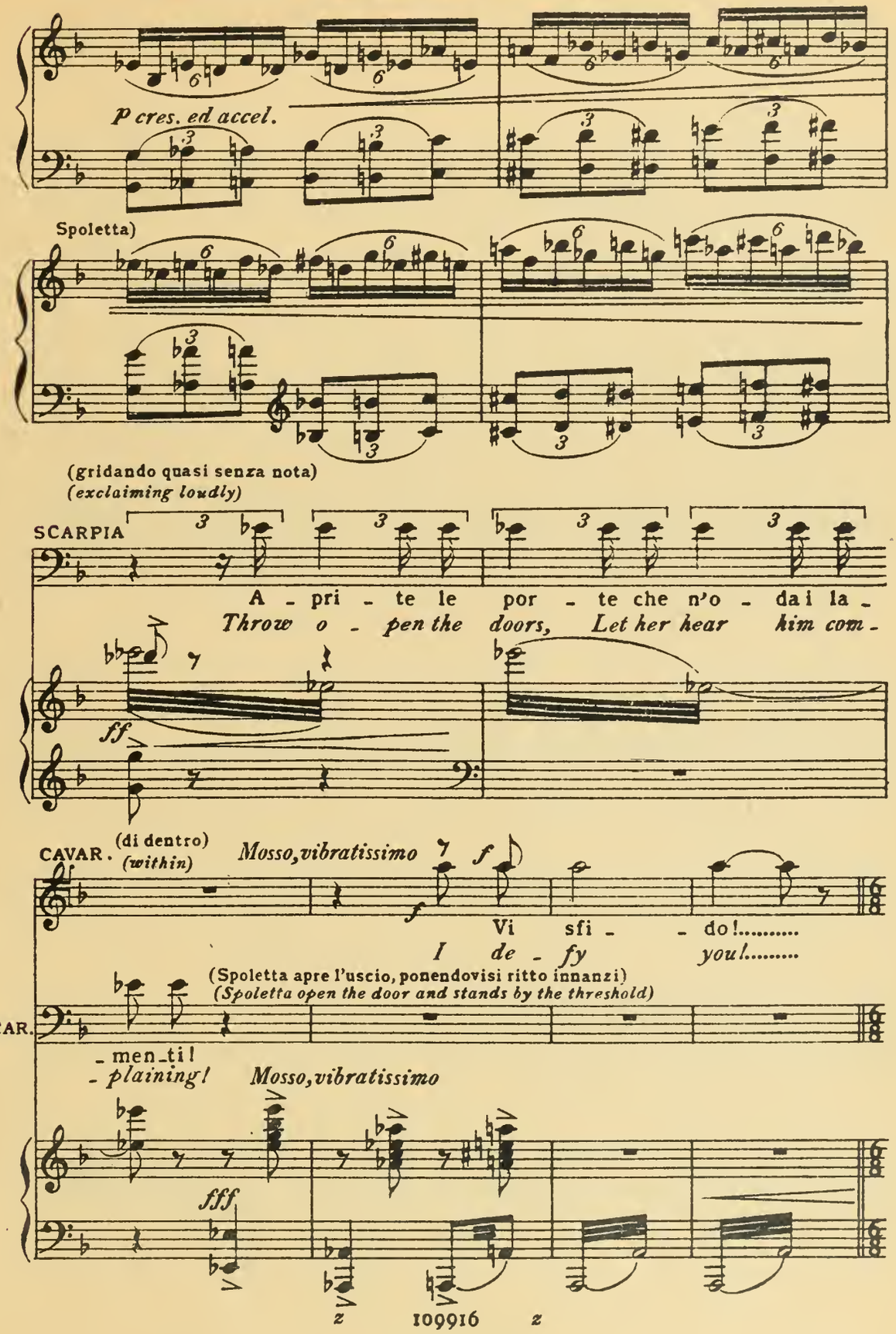
*Più mosso*

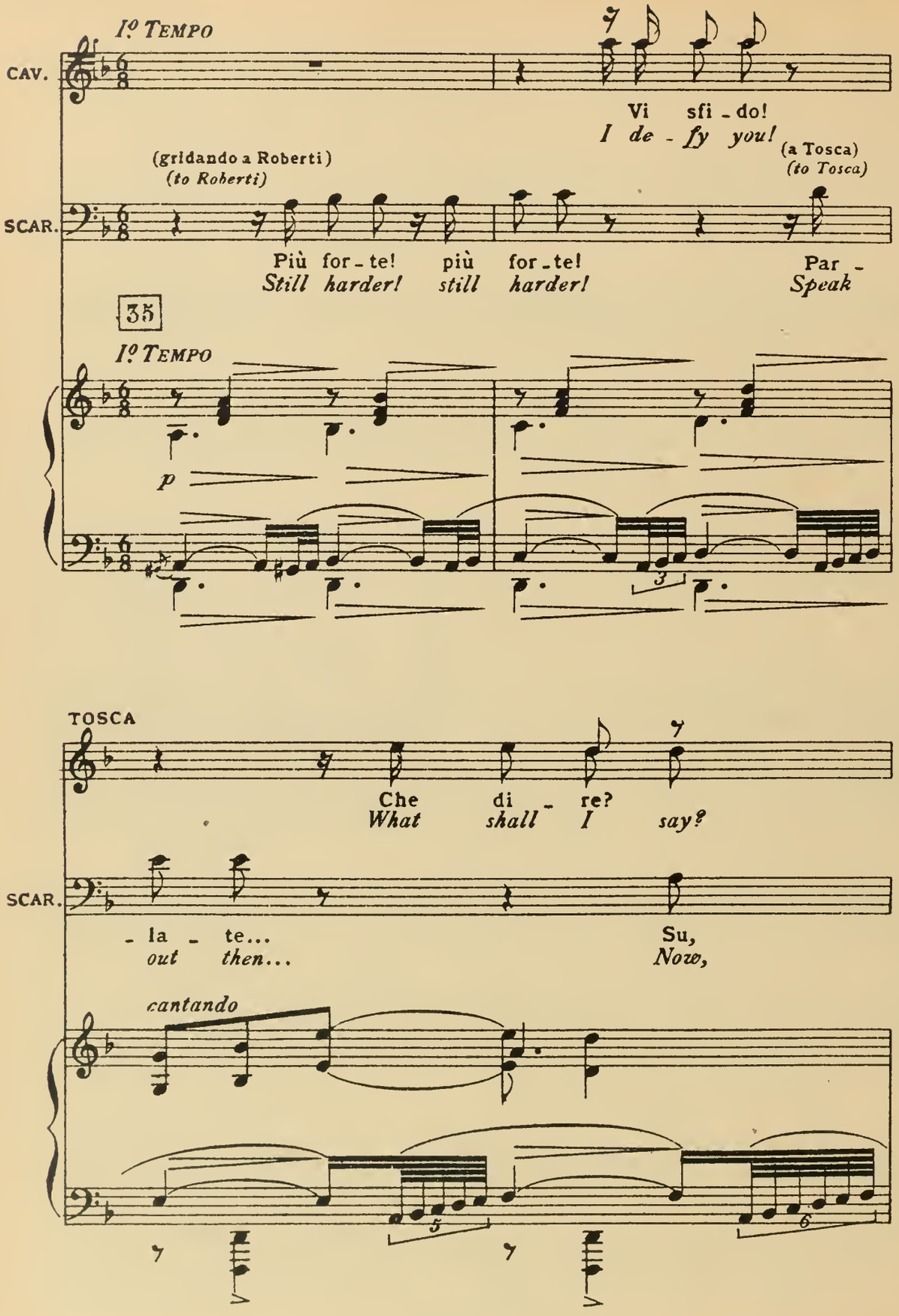
*ff*

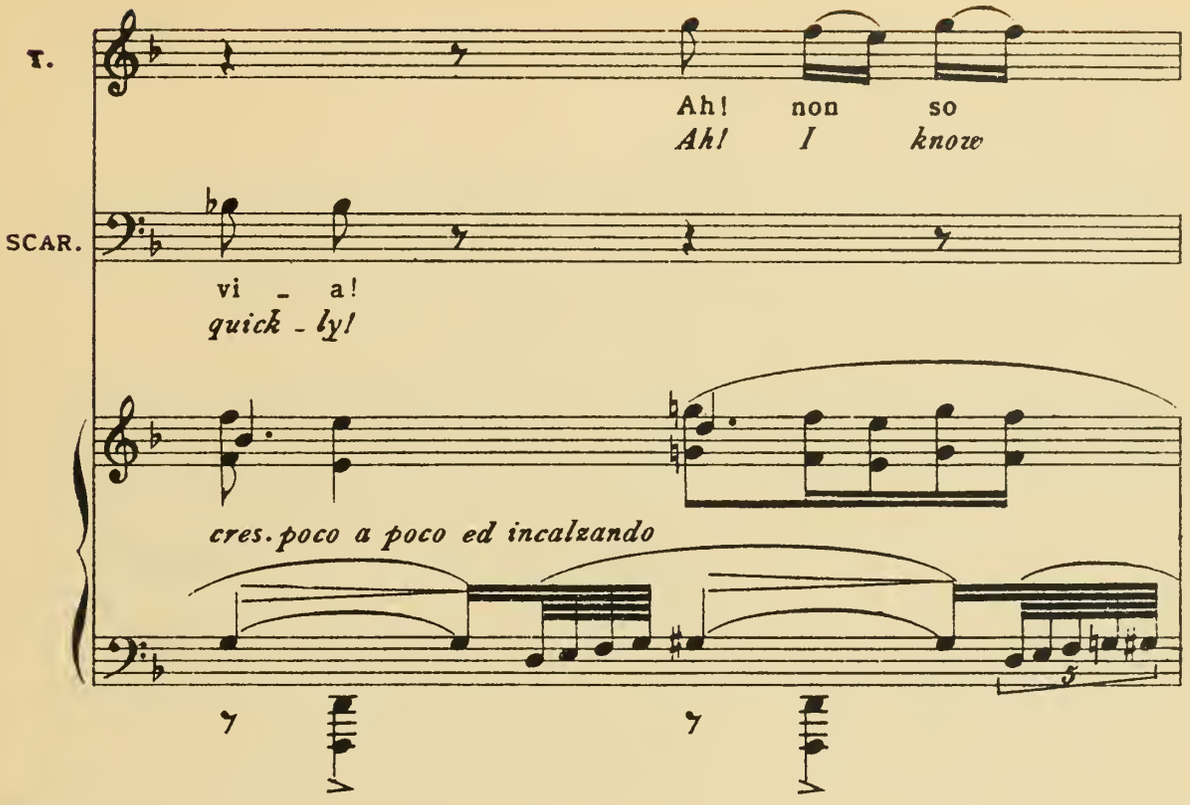

ALLº MODtº
T.
No! no!.....
Ah!..... mo - stro..... lo.....
No! no!.....
Ah!..... mon - ster..... You have
SCAR.
- re - te?
out, then?
33
ALLº MODtº
p
T.
stra - zi,
ah! mo - stro, lo stra - zi, l'uc -
hurt him.
You de - mon incarnate, you will
rit.
f rit.
T.
- ci - di.....
ah!..... l'uc - ci - di!
kill him.....
You..... will kill him!
rit.
SCARPIA
Lo
Your
rit.

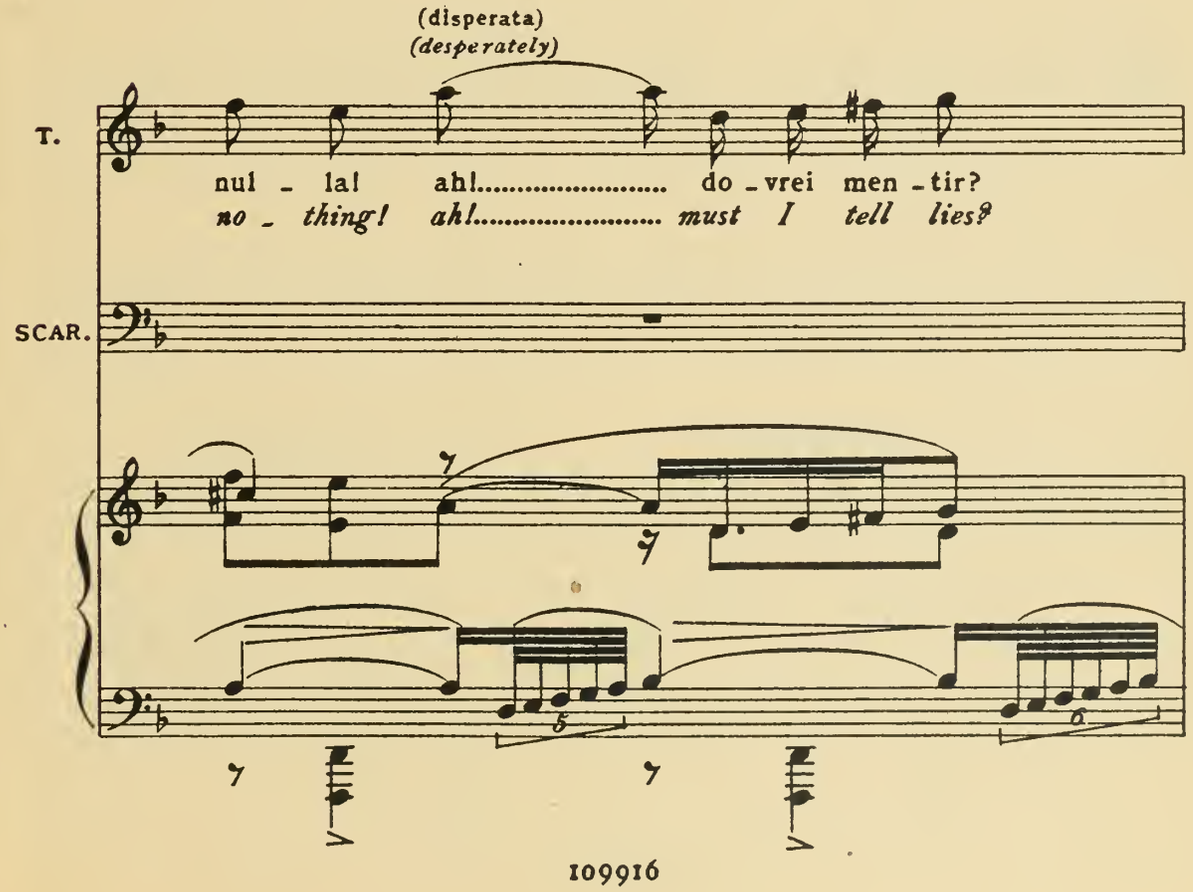

SCAR.
stra - zia quel vo - stro si - len - zio..... as - sai
ob - stinate silence 'tis that hurts him..... worse than
rit.
rit.
rit.
TOSCA
stringendo
Tu ri - di..... all'or - ri - da
You laugh, wretch..... You laugh at his
(ride)
(he laughs)
SCAR.
più.....
I do
stringendo
T.
pe - na?
anguish?
(con entusiasmo)
(enthusiastically)
SCAR.
Mai To - sca alla sce - na più tra - gi - ca fu!
More tra - gi - cal Tos - ca was ne'er on the stage!
34
f
f

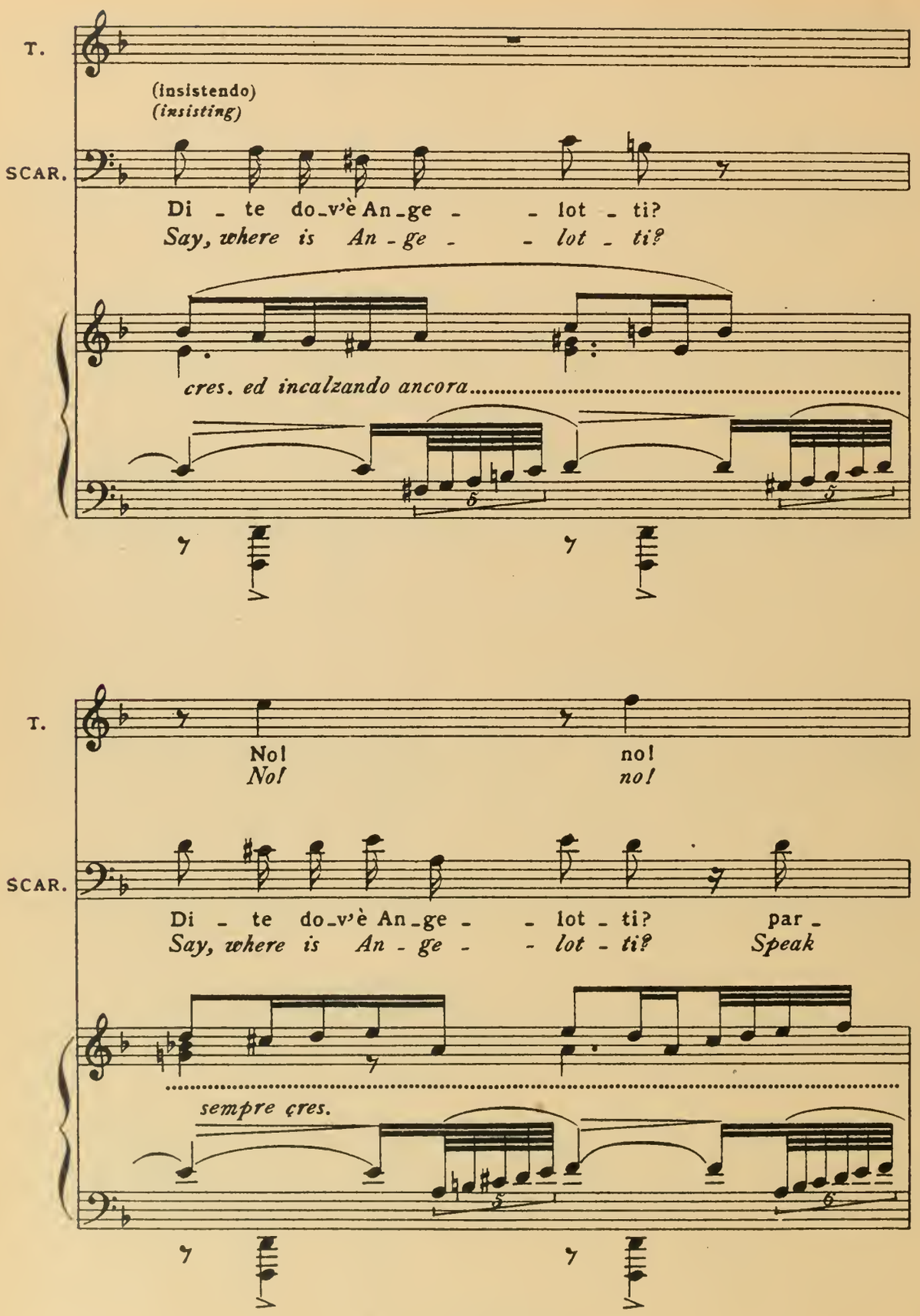
(Tosca, inorridita, si allontana da Scarpia che, preso da subitaneo senso di ferocia, si rivolge a
*(Tosca withdraws in terror Scar. who turns towards Spoletta in a transport of ferocity)*

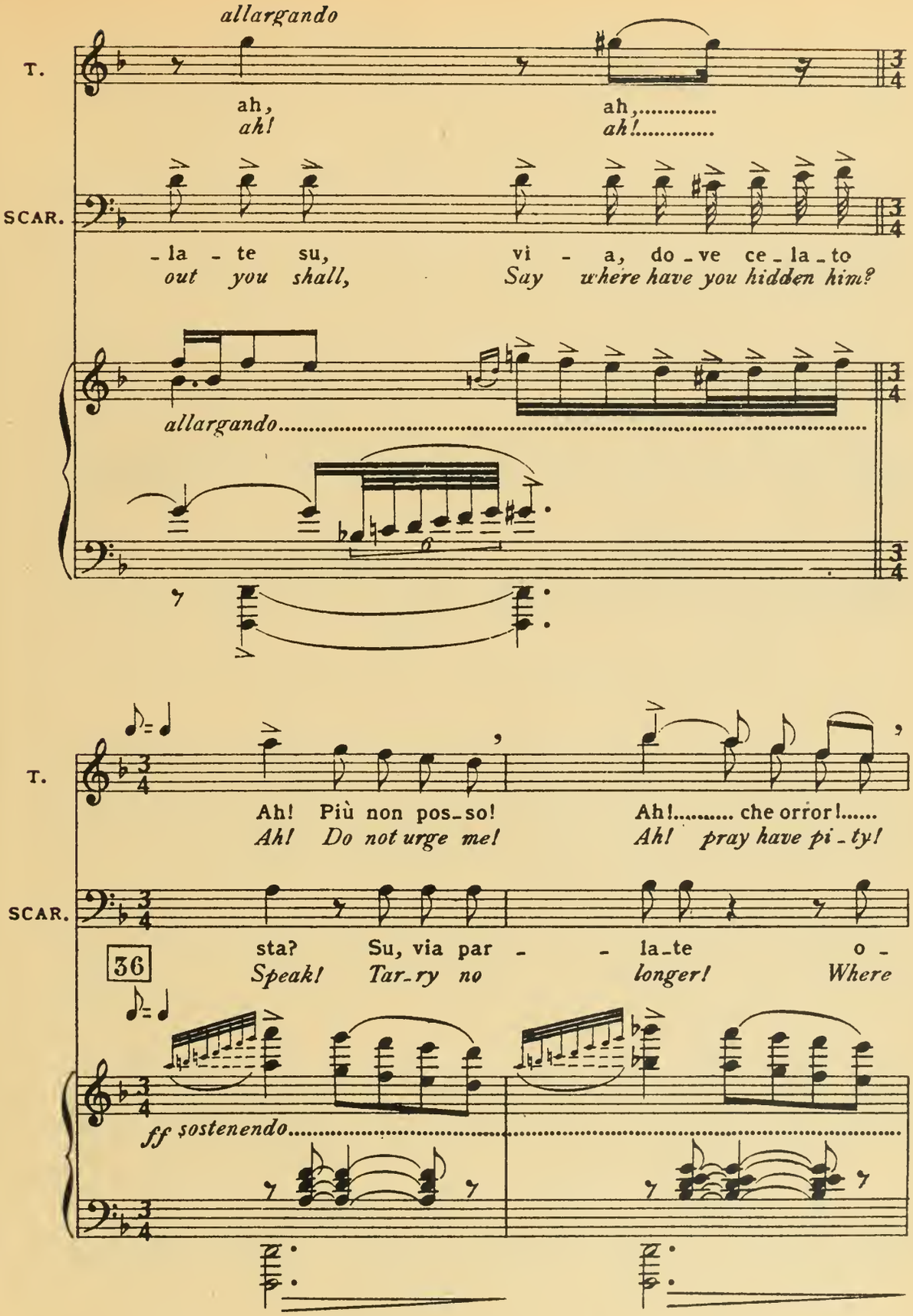


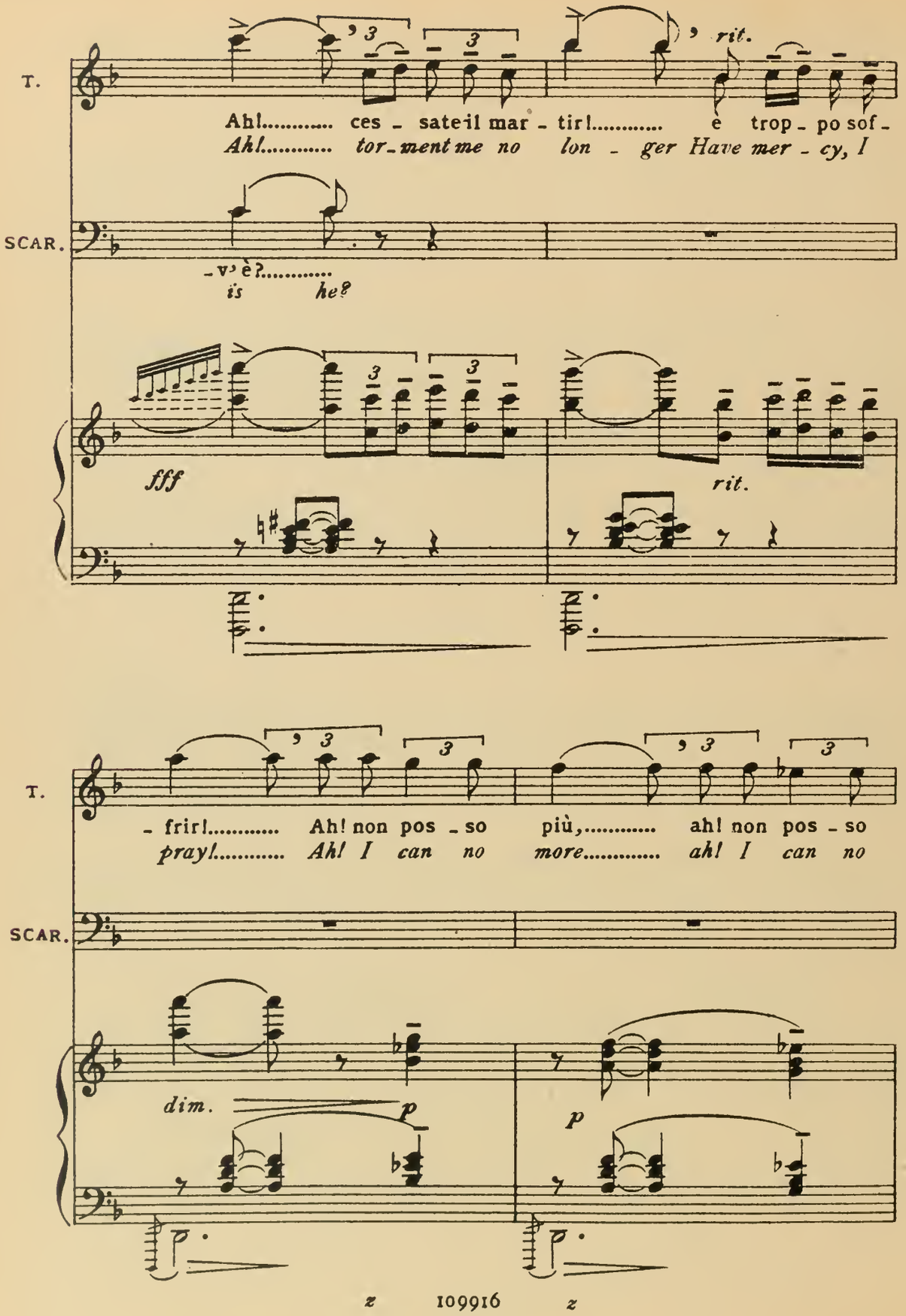

I° Tempo
CAV.
Vi sfi - do!
I de - fy you!
(a Tosca)
(to Tosca)
(gridando a Roberti)
(to Roberti)
SCAR.
Più for - te! più for - te!
Still harder! still harder!
Par -
Speak
35
I° Tempo
p
3
TOSCA
Che di - re?
What shall I say?
SCAR.
- la - te...
out then...
Su,
Now,
cantando
5
6


T.
Ah! non so
Ah! I know
SCAR.
vi - a!
quick - ly!
cres. poco a poco ed incalzando


(disperata)
(desperately)
T.
nul - la! ah!..... do - vrei men - tir?
no - thing! ah!..... must I tell lies?
SCAR.

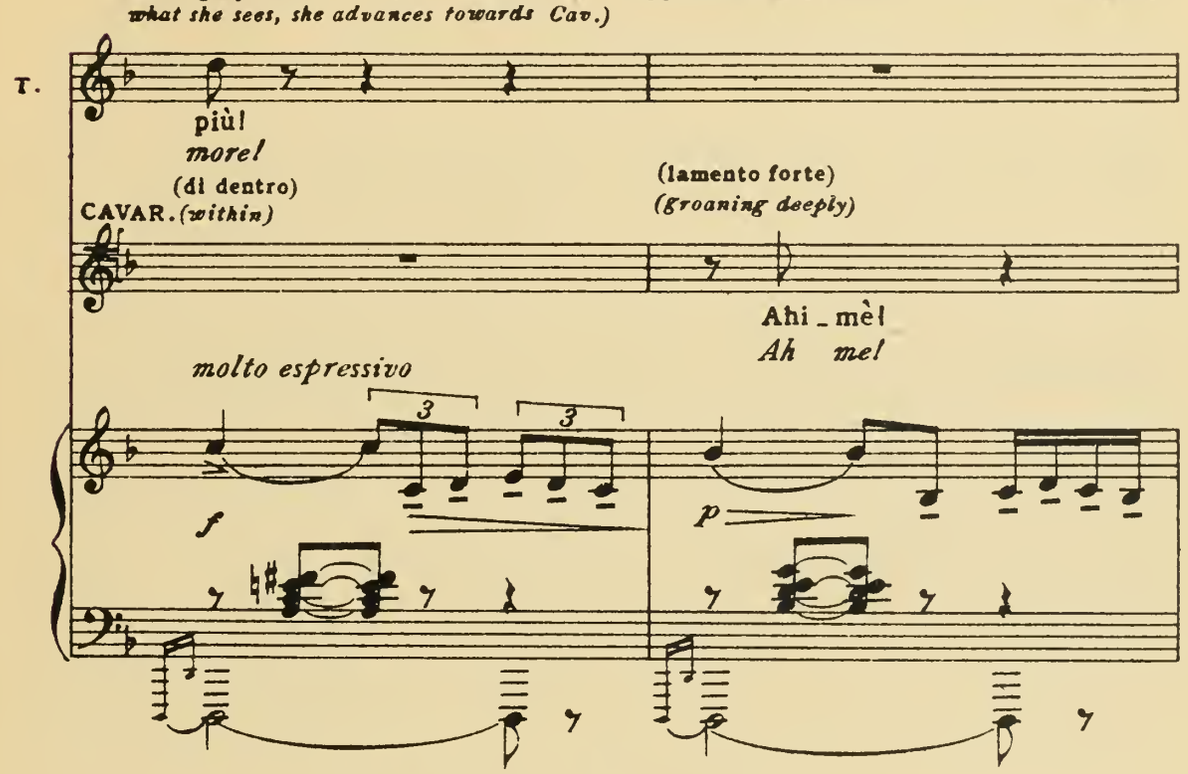

T.
(insistendo)
(insisting)
SCAR.
Di - te do-v'è An-ge - - lot - ti?
Say, where is An - ge - - lot - ti?
cres. ed incalzando ancora
T.
No!
No!
no!
no!
SCAR.
Di - te do-v'è An-ge - - lot - ti? par -
Say, where is An - ge - - lot - ti? Speak
sempre cres.


allargando
T.
ah,
ah!
ah,.....
ah!.....
SCAR.
-la - te su,
vi - a, do-ve ce-la-to
out you shall,
Say where have you hidden him?
allargando.....
T.
Ah! Più non pos-so!
Ah!..... che orror!.....
Ah! Do not urge me!
Ah! pray have pi-ty!
SCAR.
36
sta? Su, via par - - la-te o -
Speak! Tar-ry no longer! Where
ff sostenendo.....


T.
Ah!..... ces - sate il mar - tir!..... e trop - po sof -
Ah!..... tor - ment me no lon - ger Have mer - cy, I
rit.
SCAR.
- v'è?.....
is he?
fff
rit.
T.
- frir!..... Ah! non pos - so più,..... ah! non pos - so
pray!..... Ah! I can no more..... ah! I can no
SCAR.
dim.
p
p

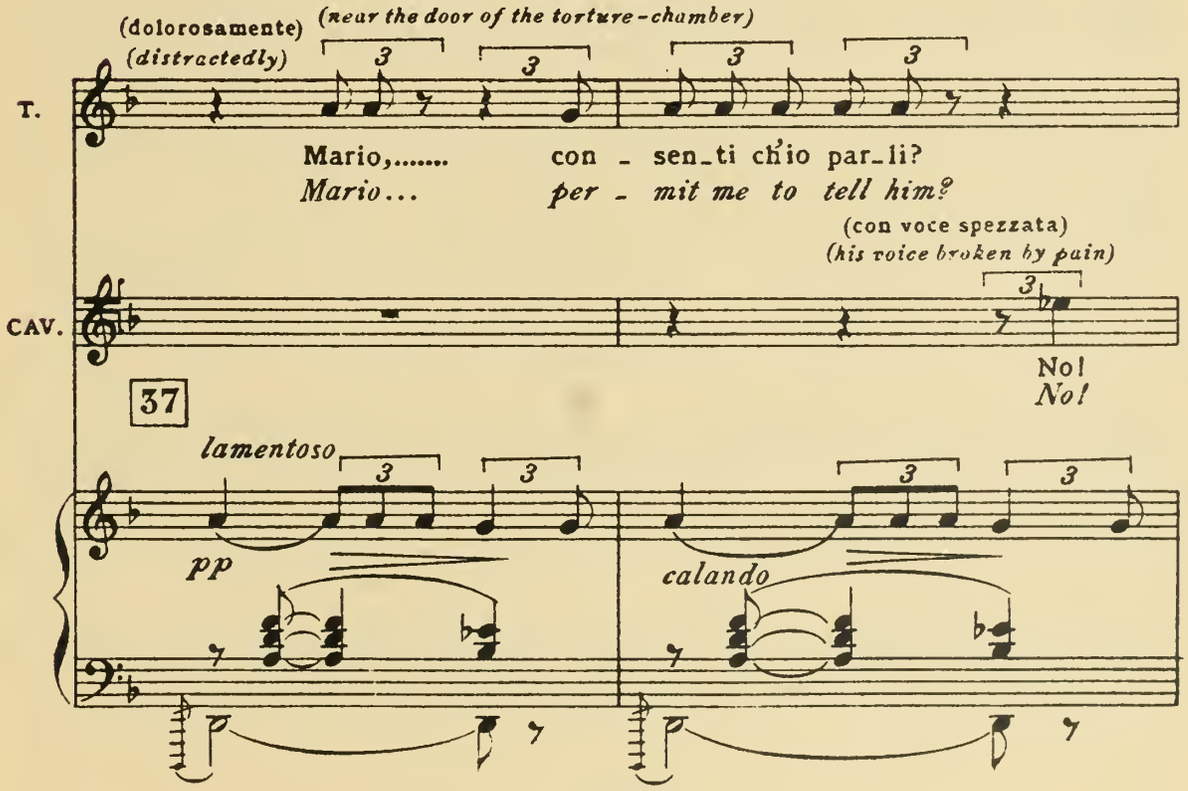
(si rivolge supplichevole a Scarpia, il quale fa cenno a Spoletta di lasciare avvicinare Tosca: questa va presso l'uscio aperto, ed esterrefatta alla vista dell'orribile scena, si rivolge a Cavaradossi)

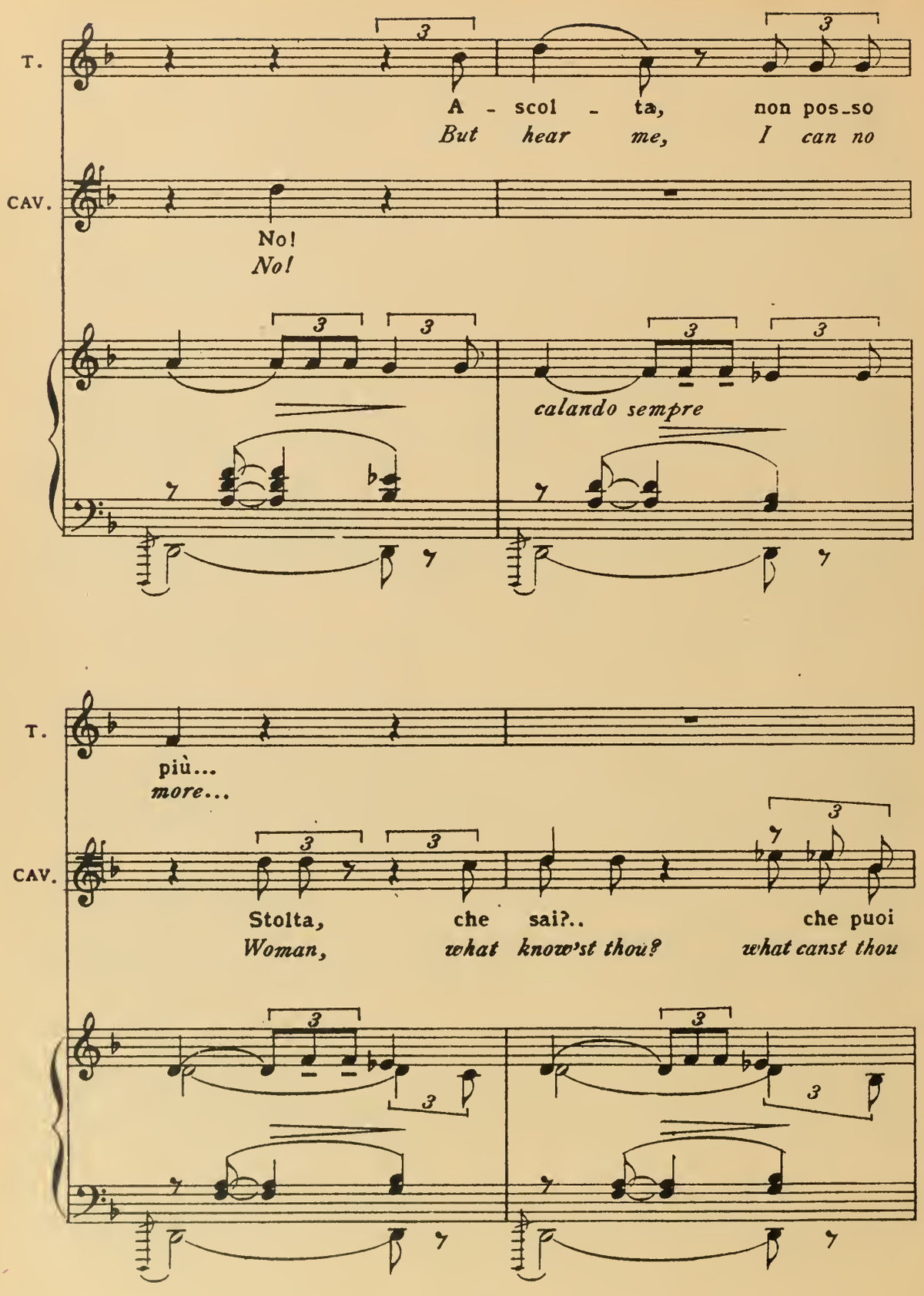
*(At a sign from Scar., Spol. allows Tosca to approach the open door. Horror-stricken by what she sees, she advances towards Cav.)*




(presso la porta della camera della tortura)

*(near the door of the torture-chamber)*




T.
A - scol - ta, non pos-so
But hear me, I can no
CAV.
No!
No!
calando sempre
T.
più...
more...
CAV.
Stolta, che sai?.. che puoi
Woman, what know'st thou? what canst thou

CAV.

dir?..
*say?*

(entra nella camera della tortura, e n'esce poco
*(Spoletta enters the torture-chamber, from*

SPOL.

(irritatissimo per le parole di Cavaradossi, e temendo che da queste Tosca sia ancora incoraggiata a tacere, grida terribile a Spoletta)
*(infuriated by Cavaradossi's utterances, and fearing that they may encourage Tosca to keep silence, exclaim angrily to Spoletta)*

SCARPIA

Ma fa-te-lo ta-cere!
*Compel him to be silent!*

*f* *p*

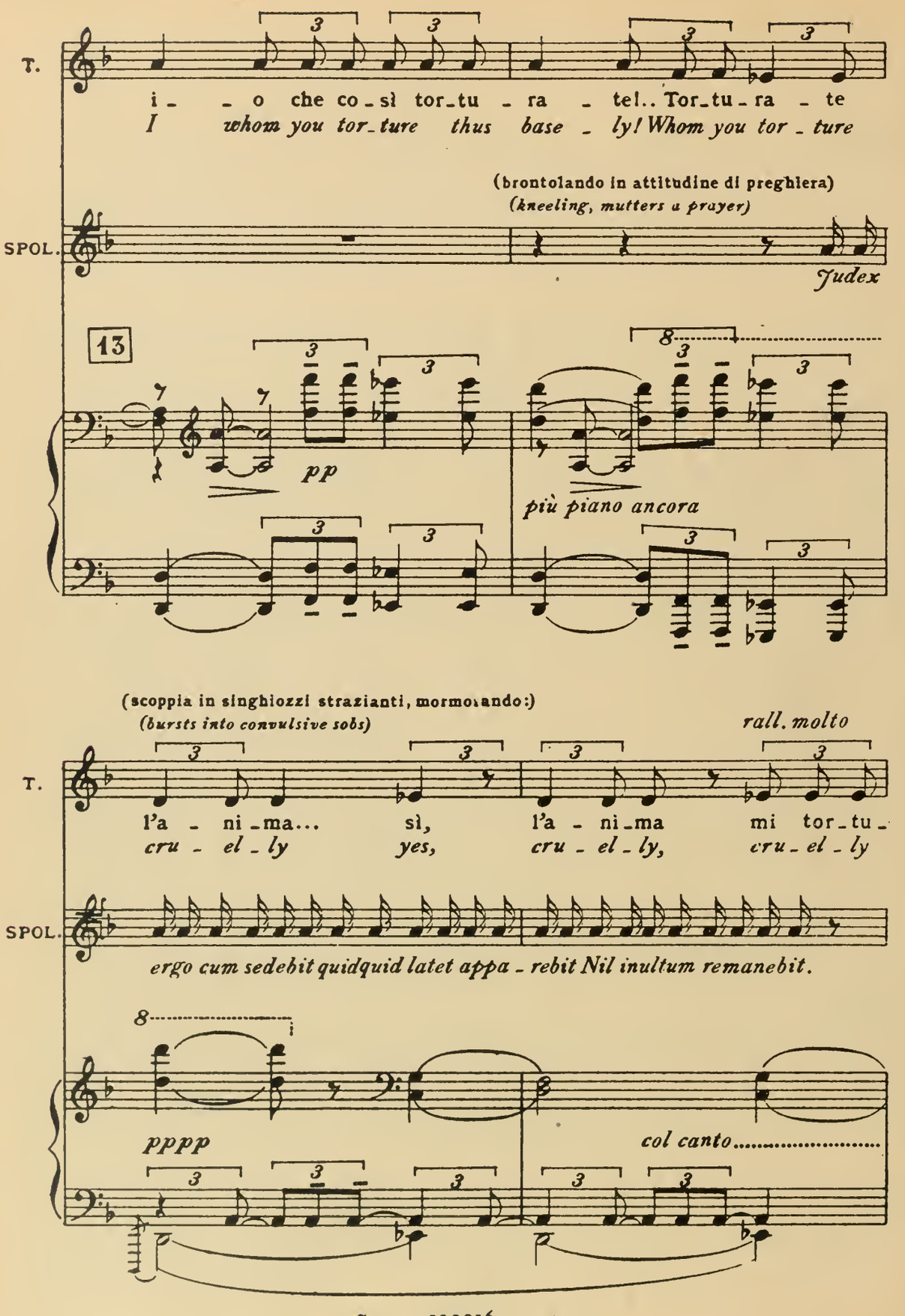
TOSCA

Che v'ho fat-to in vi-ta mia?! Son
*Have I ev-er done you wrong? 'Tis*

dopo, mentre Tosca, vinta dalla terribile commozione, cade prostrata sul canapè e con voce singhiozzante si rivolge a Scarpia che stà impassibile e silenzioso)
*which he promptly issues, while Tosca, overcome by emotion, falls back on the sofa, and appeals in a broken voice to Scarpia, who stands by impassively and silently)*

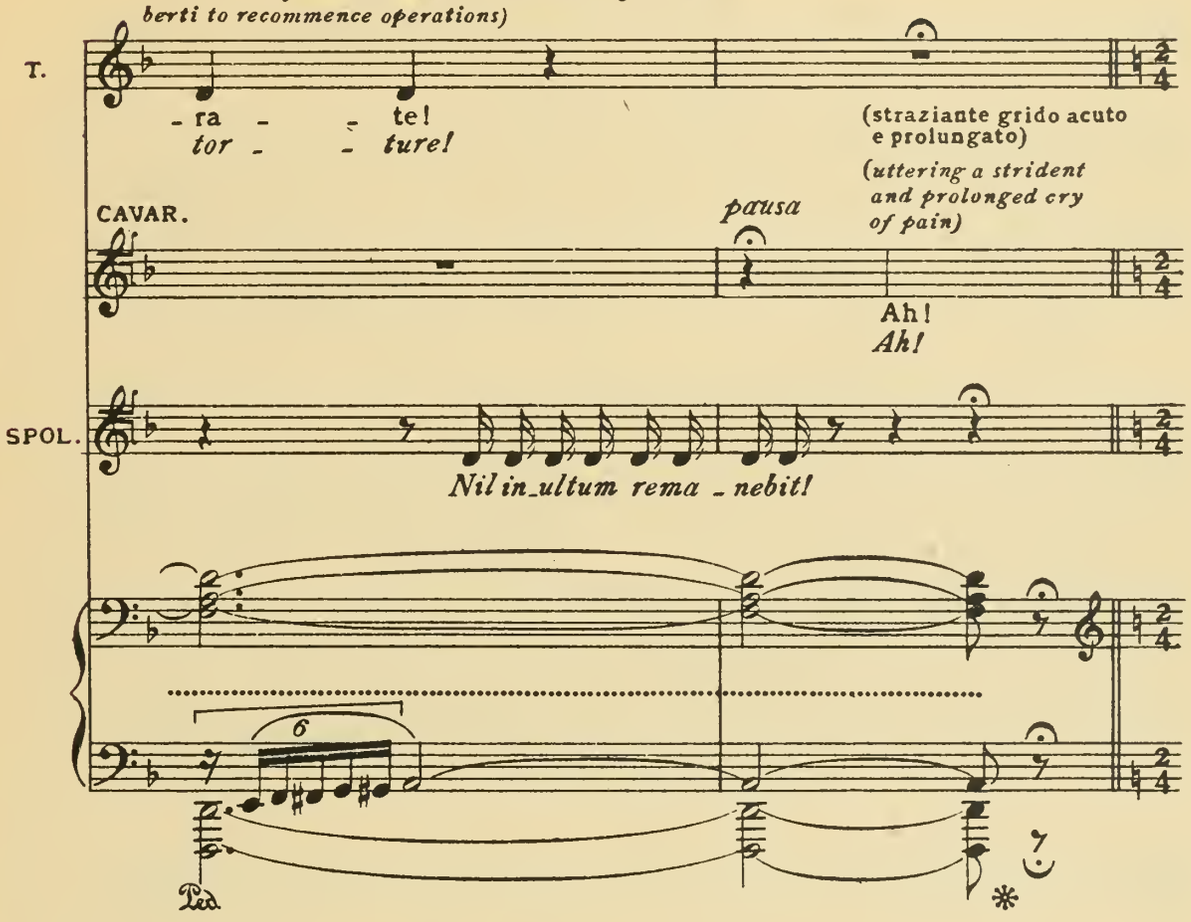
SPO.

*calando sempre sino alla fine*


T.
i - - o che co - sì tor - tu - ra - tel.. Tor - tu - ra - te
I whom you tor - ture thus base - ly! Whom you tor - ture
(brontolando in attitudine di preghiera)
(kneeling, mutters a prayer)
SPOL.
Judex
13
pp
più piano ancora
(scoppia in singhiozzi strazianti, mormorando:)
(bursts into convulsive sobs)
rall. molto
T.
l'a - ni - ma... sì, l'a - ni - ma mi tor - tu -
cru - el - ly yes, cru - el - ly, cru - el - ly
SPOL.
ergo cum sedebit quidquid latet appa - rebit Nil inultum remanebit.
pppp
col canto.....

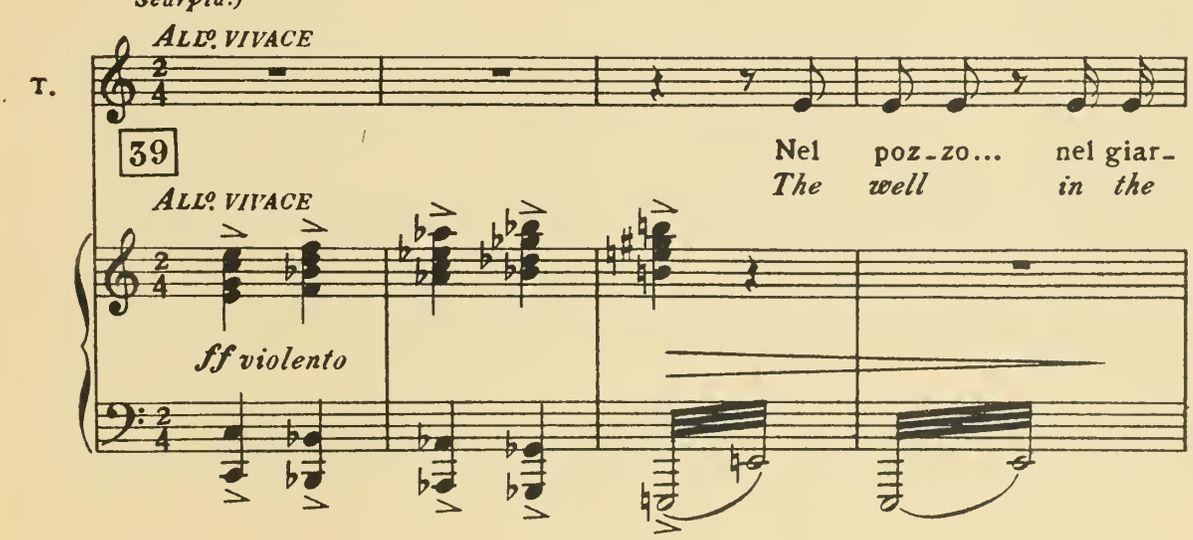
(Scarpia, approfittando dell'accasciamento di Tosca, va presso la camera della tortura e fa cenno di ri - cominciare il supplizio)

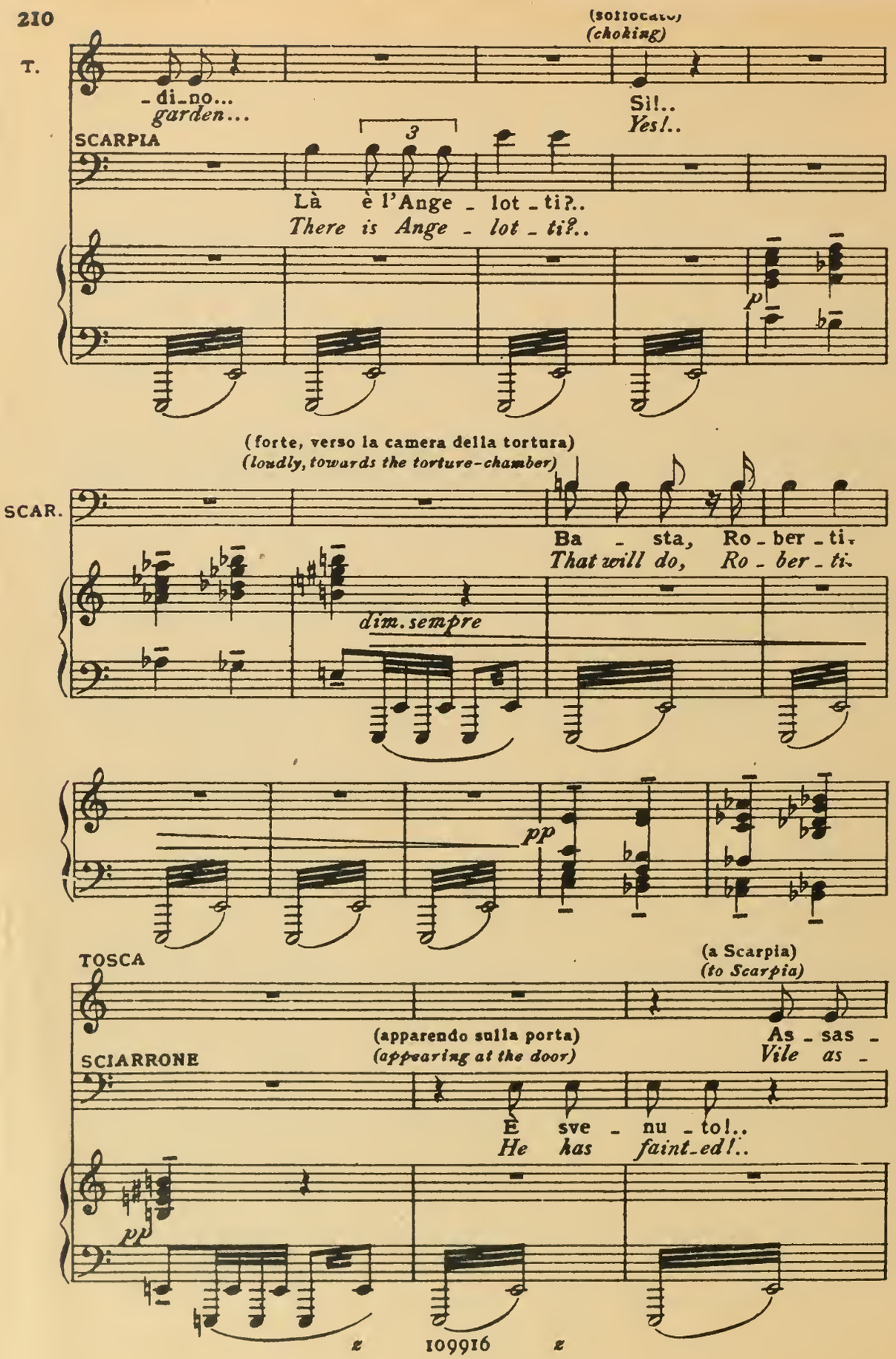
*(Scarpia, profiting by Tosca's prostration, goes up to the door of the torture-chamber and signals Roberti to recommence operations)*

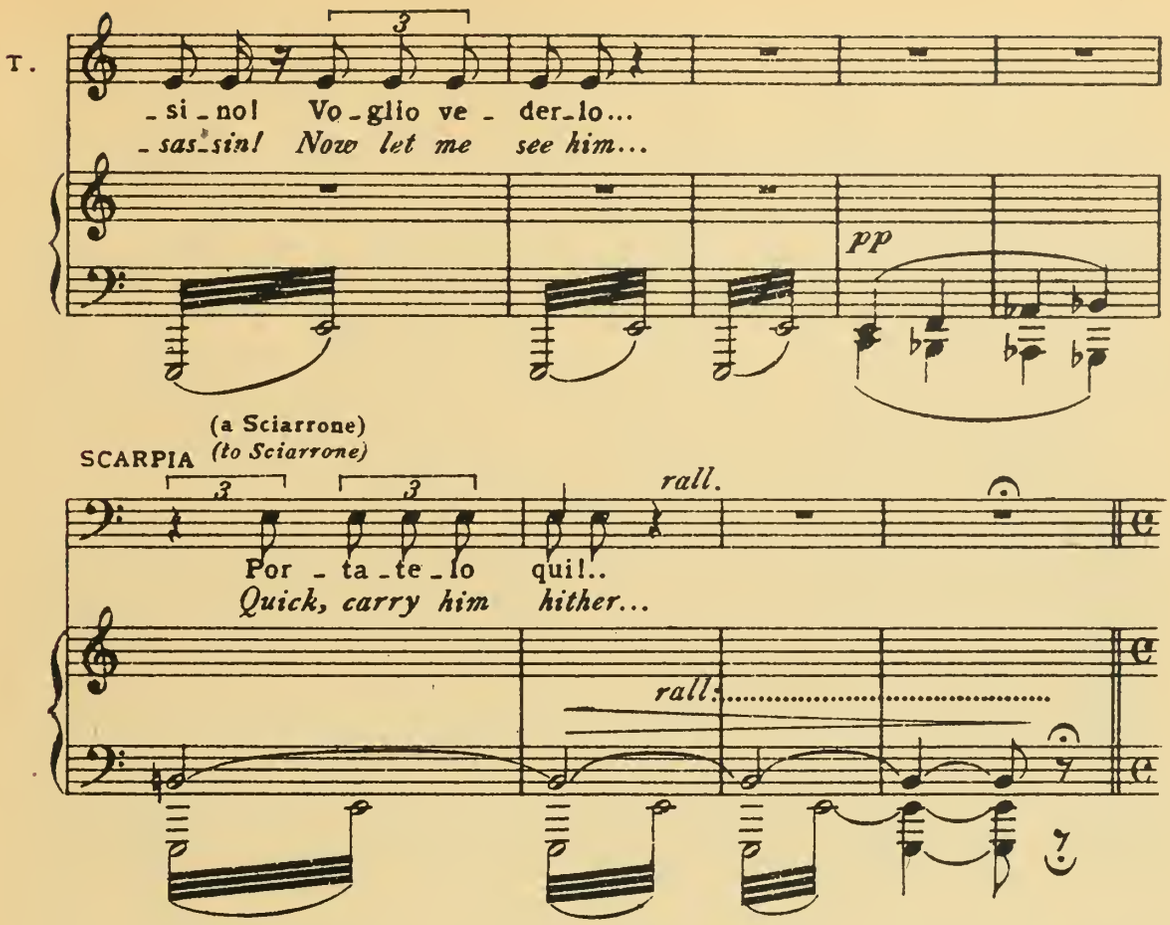



(al grido di Cavaradossi, Tosca si alza di scatto e subito, con voce soffocata, dice rapidamente a Scarpia:)

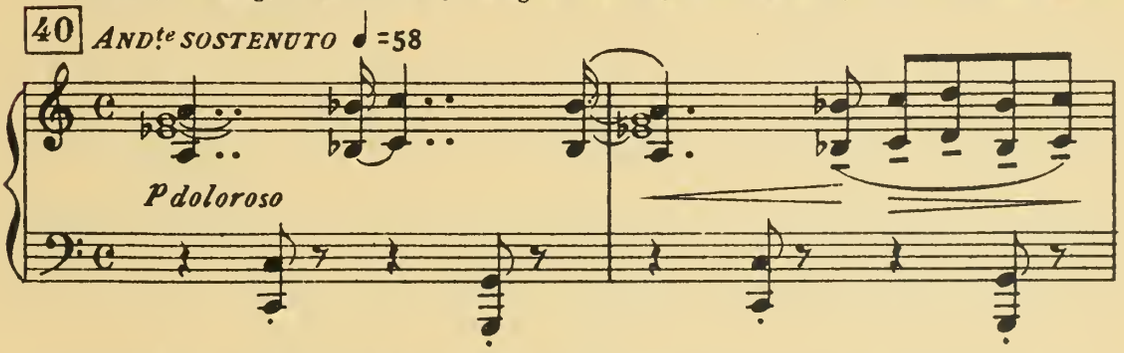
*(when Cav. cries aloud, Tosca rises from the sofa, and in a stifled voice says hurriedly to Scarpia:)*



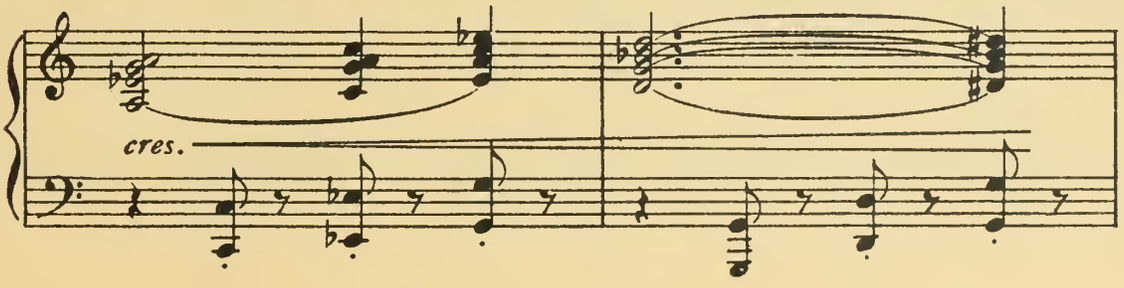

(soffocato)
(choking)
T.
- di - no...
garden...
Sì!..
Yes!..
SCARPIA
3
Là è l'Ange - lot - ti?..
There is Ange - lot - ti?..
p
(forte, verso la camera della tortura)
(loudly, towards the torture-chamber)
SCAR.
Ba - sta, Ro - ber - ti.
That will do, Ro - ber - ti.
dim. sempre
pp
TOSCA
(a Scarpia)
(to Scarpia)
(apparendo sulla porta)
(appearing at the door)
As - sas -
Vile as -
SCIARRONE
È sve - nu - to!..
He has faint-ed!..
pp



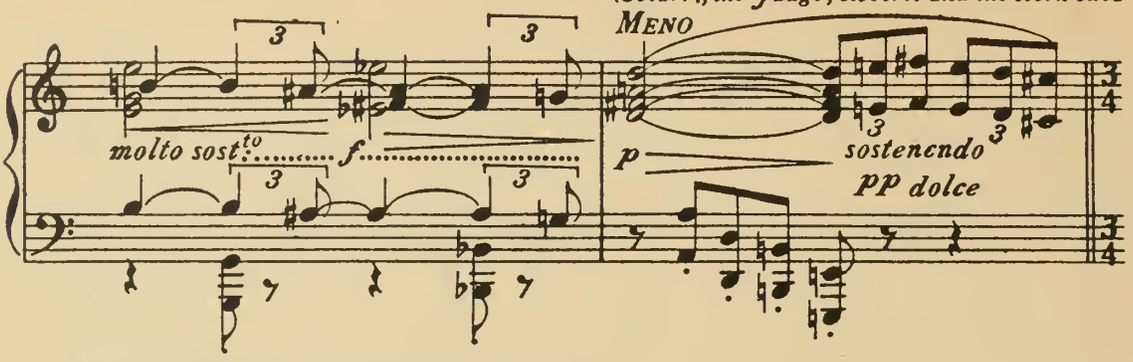

(appare Cavaradossi svenuto portato dai birri e vien deposto sul canapè--Tosca corre a lui,
*(Cavar., swooning, is carried in by the agents and deposited on the sofa. Tosca rushes towards*




ma è presa da orrore alla vista di Cavaradossi tutto insanguinato, e s'arresta cuoprendosi
*him, but is stricken by horror when she see him bleeding, and stands still, covering her eyes*

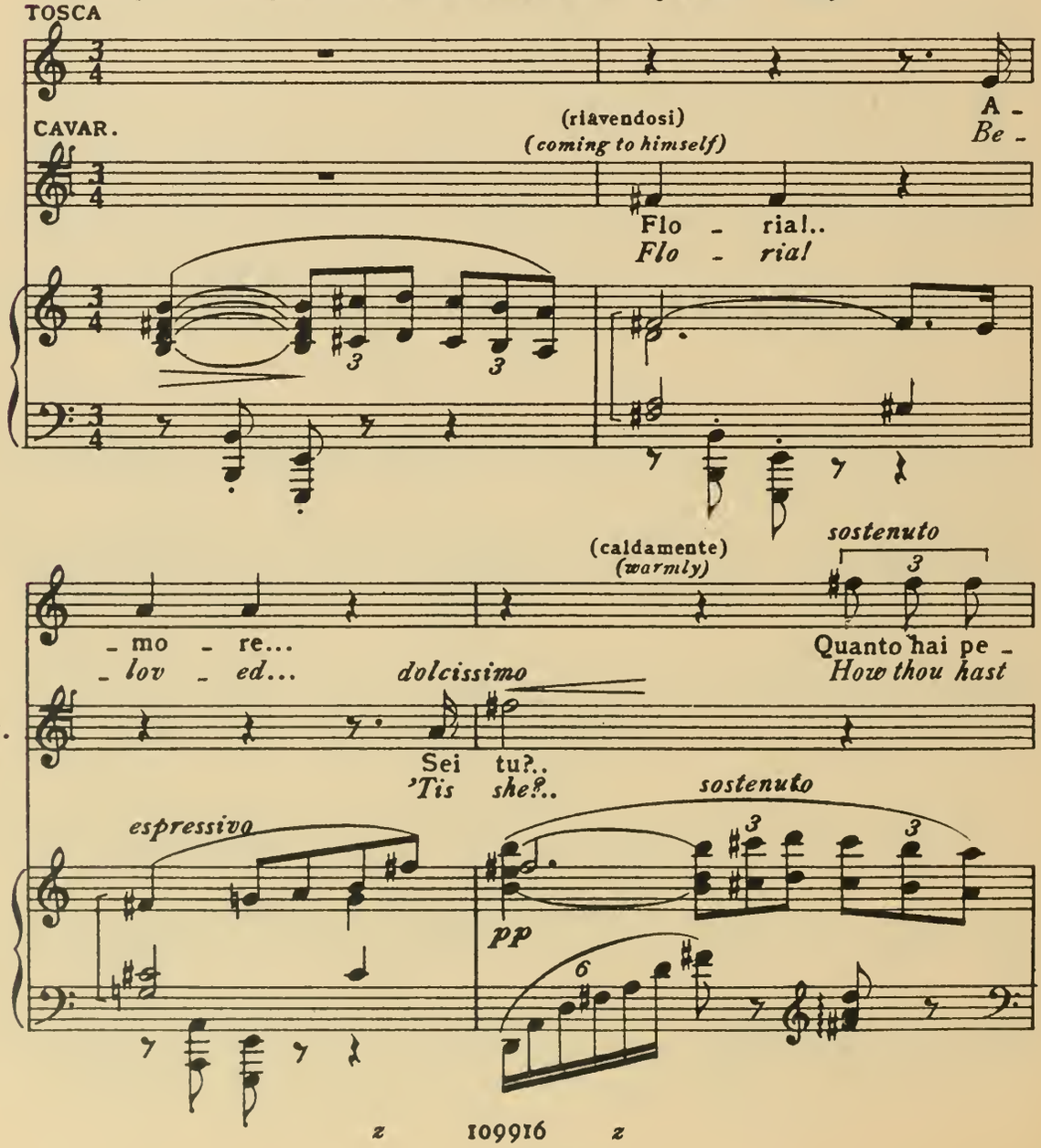


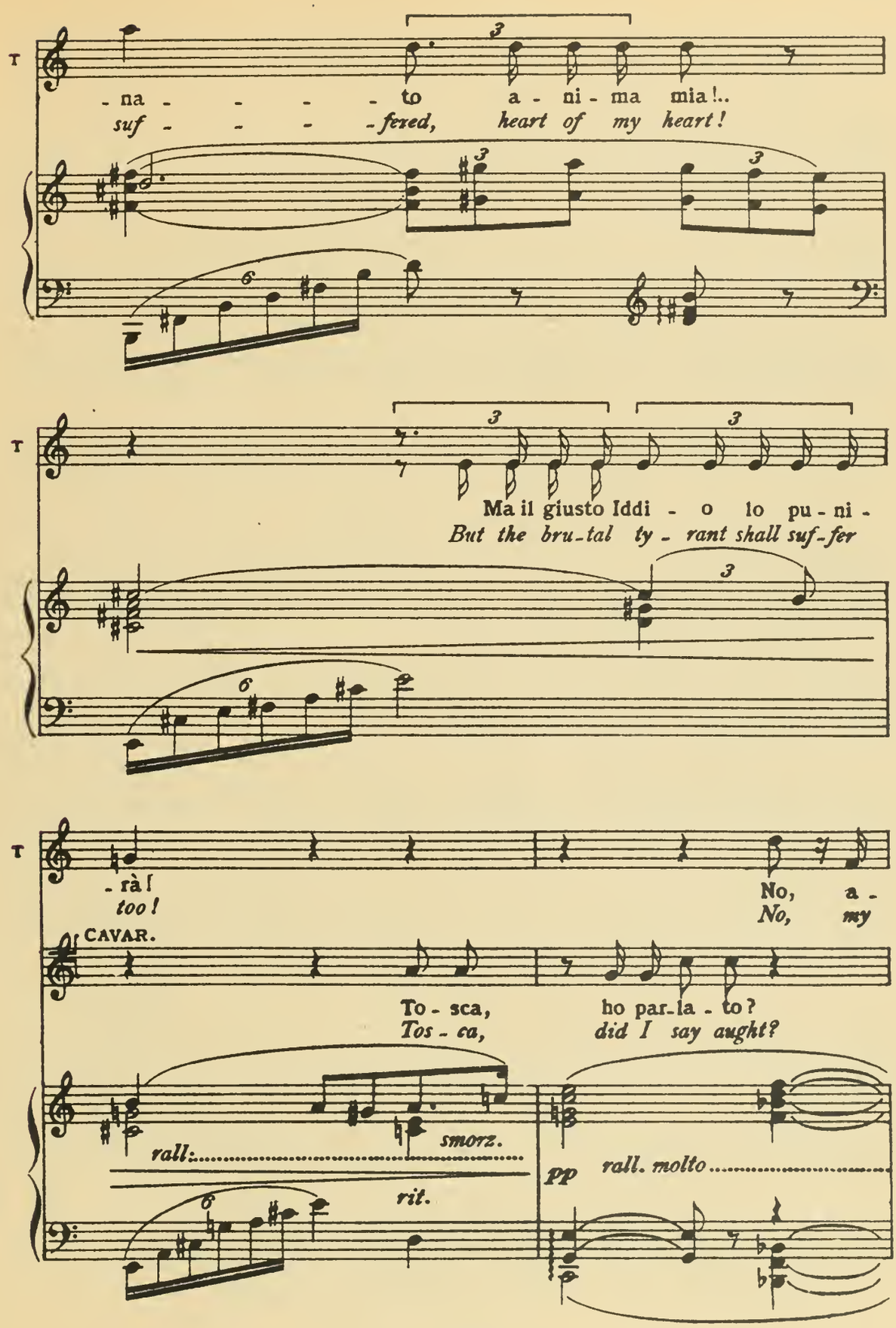
gli occhi colle mani) (vergognosa della sua debolezza si avvicina
*with her hands. Then, ashamed of her weakness she kneels down by Cav. lavishing kisses and*
(Sciarrone, il Giudice, Roberti, lo Scrivano,
*(Sciarr., the Judge, Roberti and the clerk exe-*

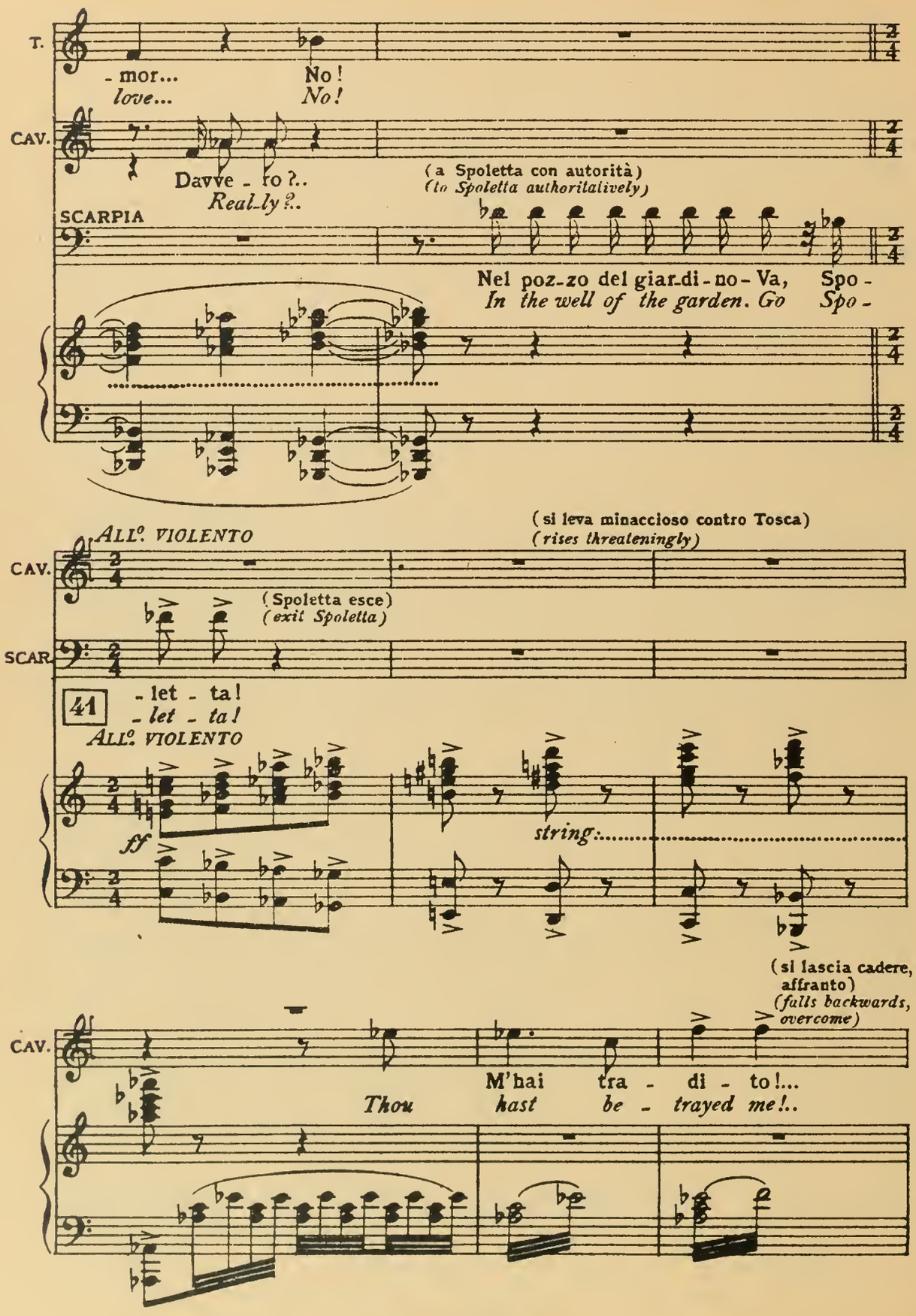


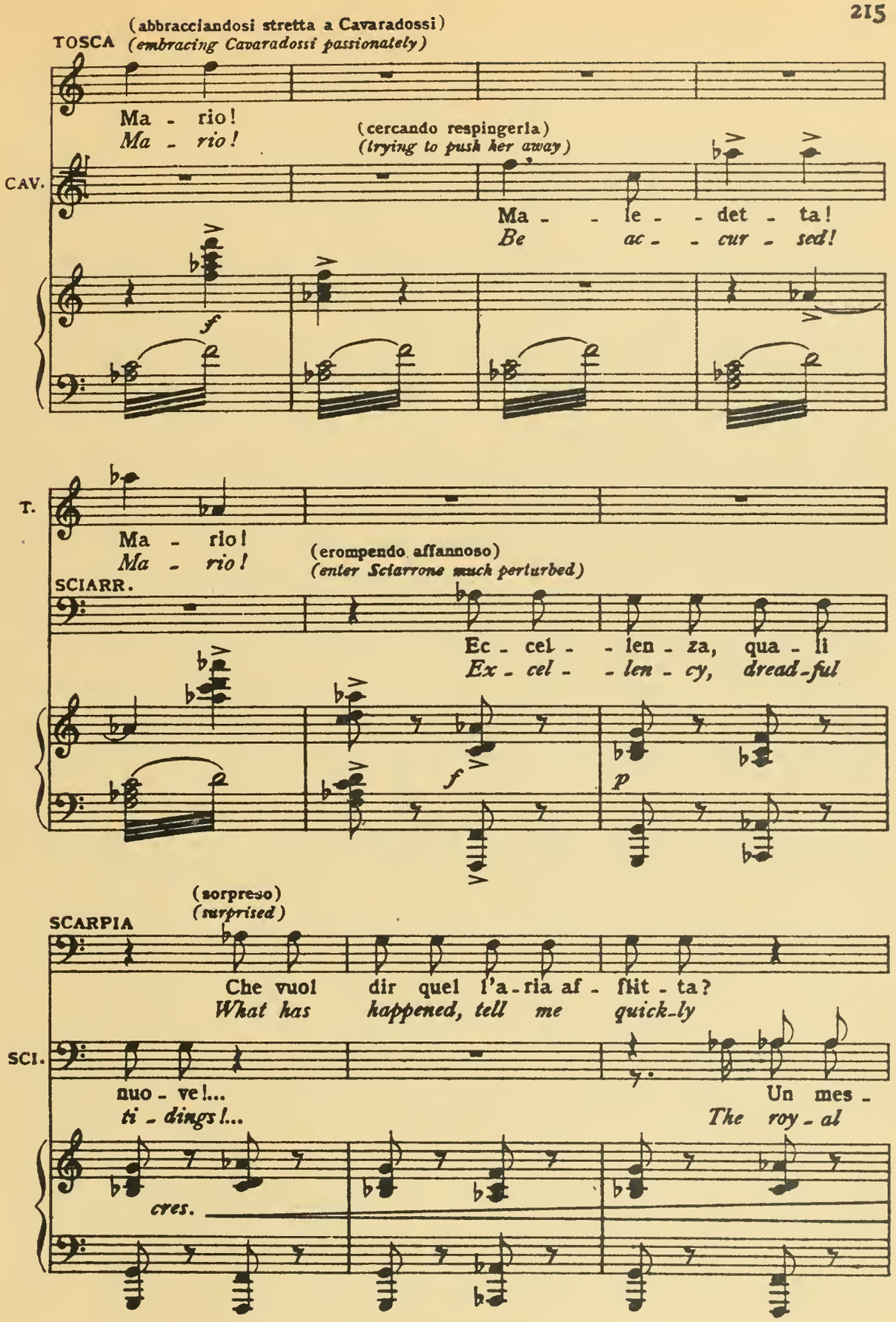

a Cavaradossi cuoprendolo di baci e lagrime)
*tears upon him)*
escono dal fondo; i birri e Spoletta ad un cenno di Scarpia, rimangono)
*unt C. Spol. and the agents remain behind in obedience to a sign made by Scar.)*

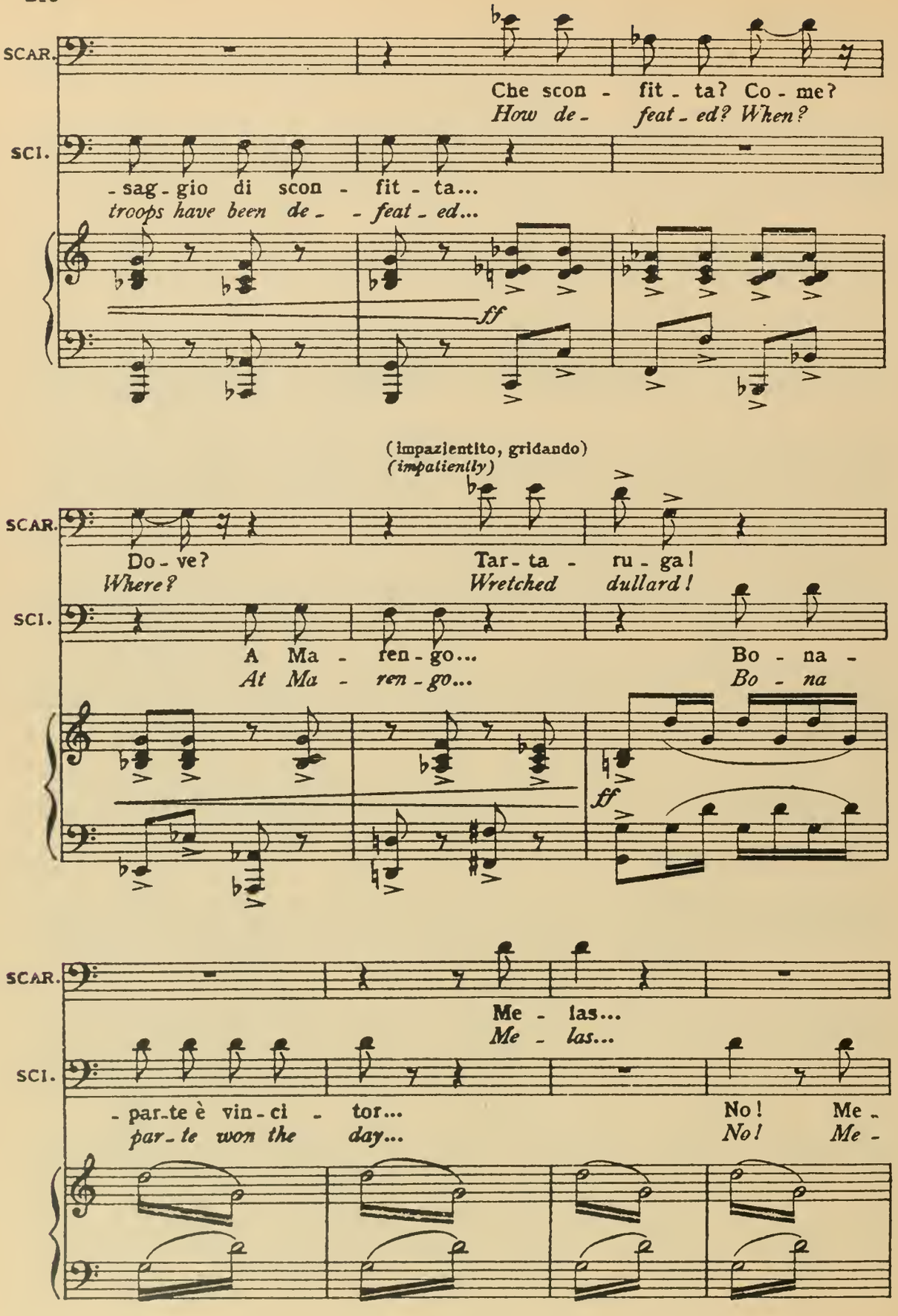
TOSCA

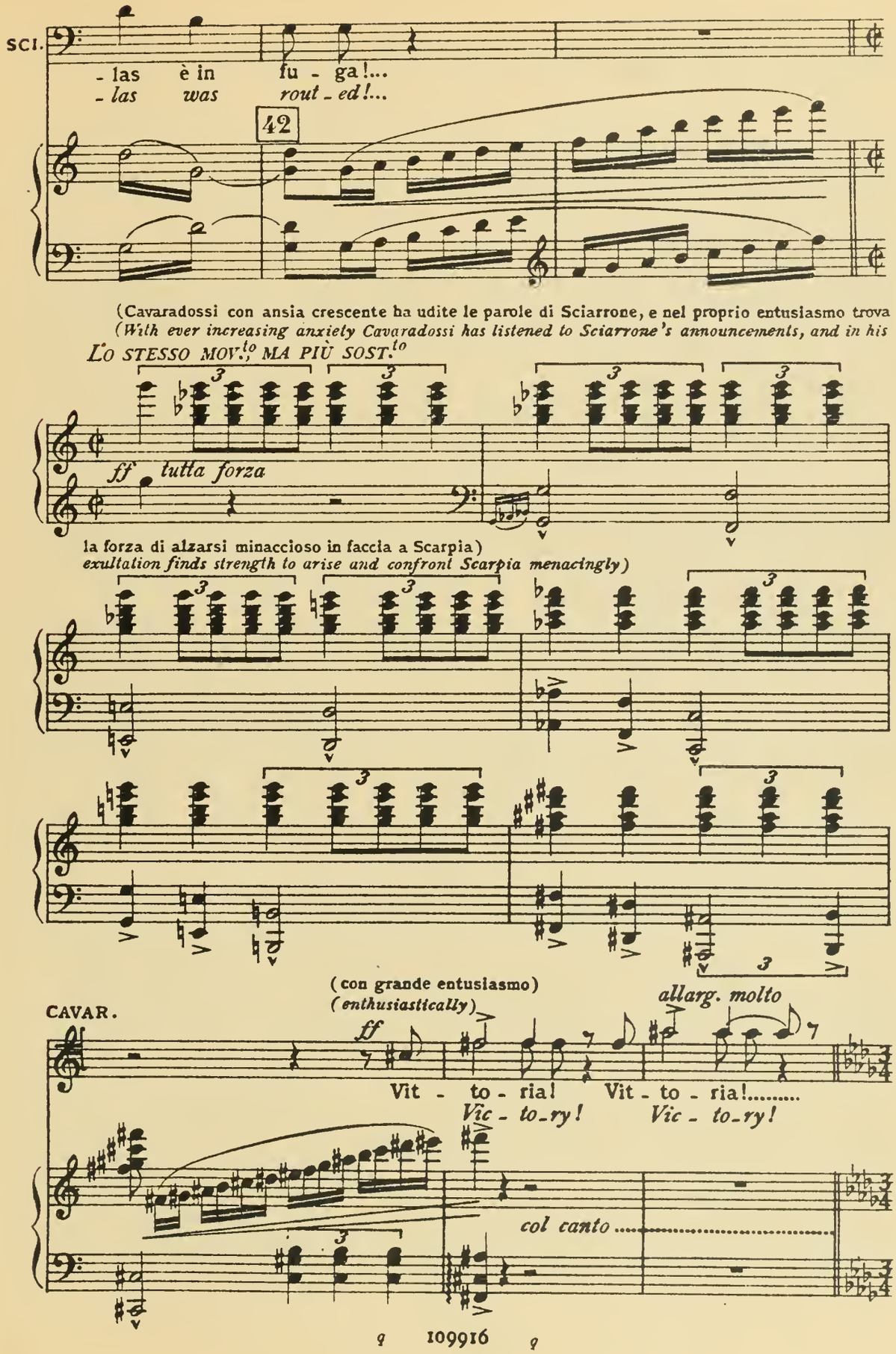


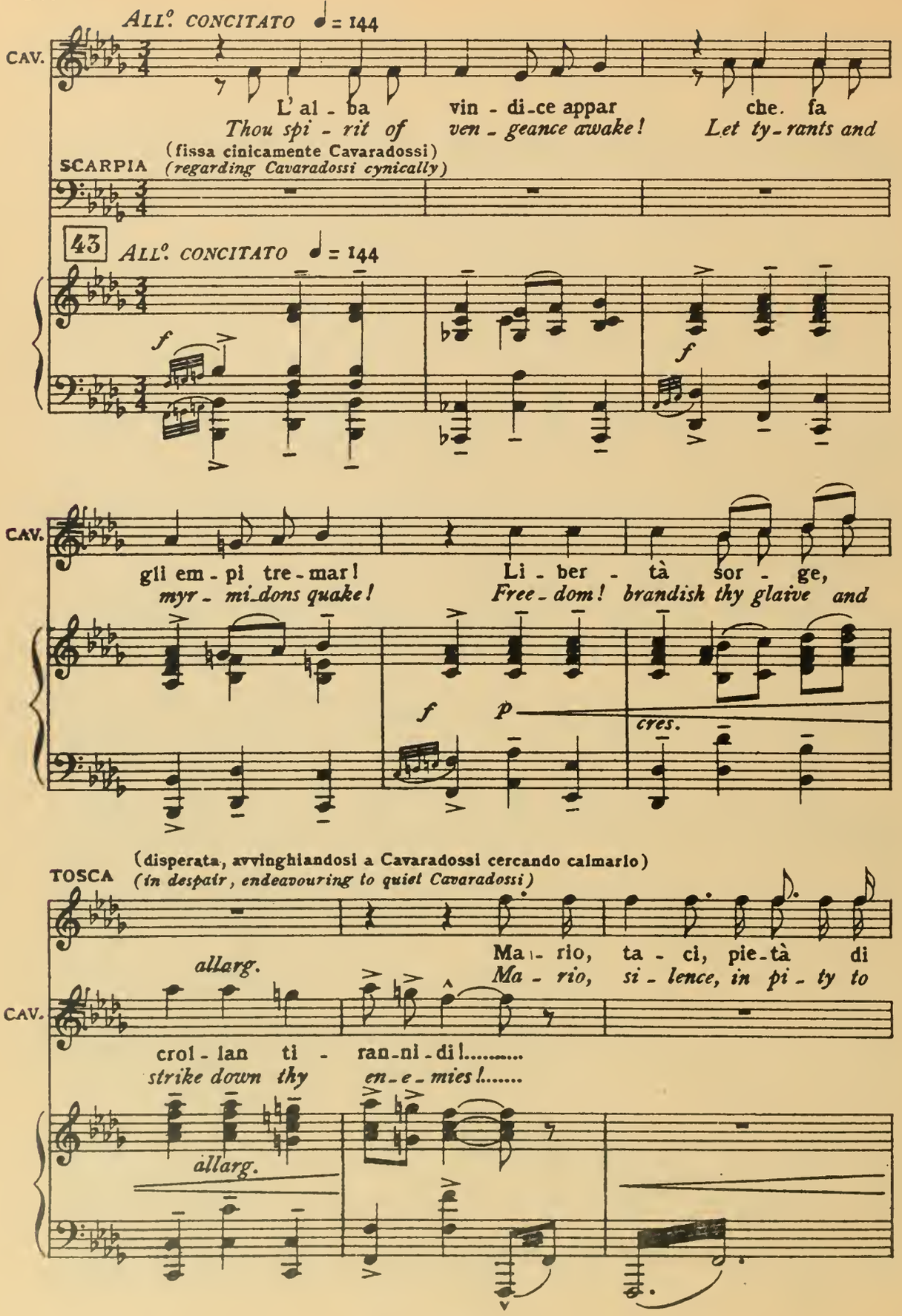

T
-na - - - - to a - ni - ma mia!..
suf - - - - fered, heart of my heart!
Ma il giusto Iddi - o lo pu - ni -
But the bru-tal ty - rant shall suf-fer
-rà!
too!
No, a -
No, my
CAVAR.
To - sca, ho par-la - to?
Tos - ca, did I say aught?
rall:
smorz.
rit.
pp
rall. molto

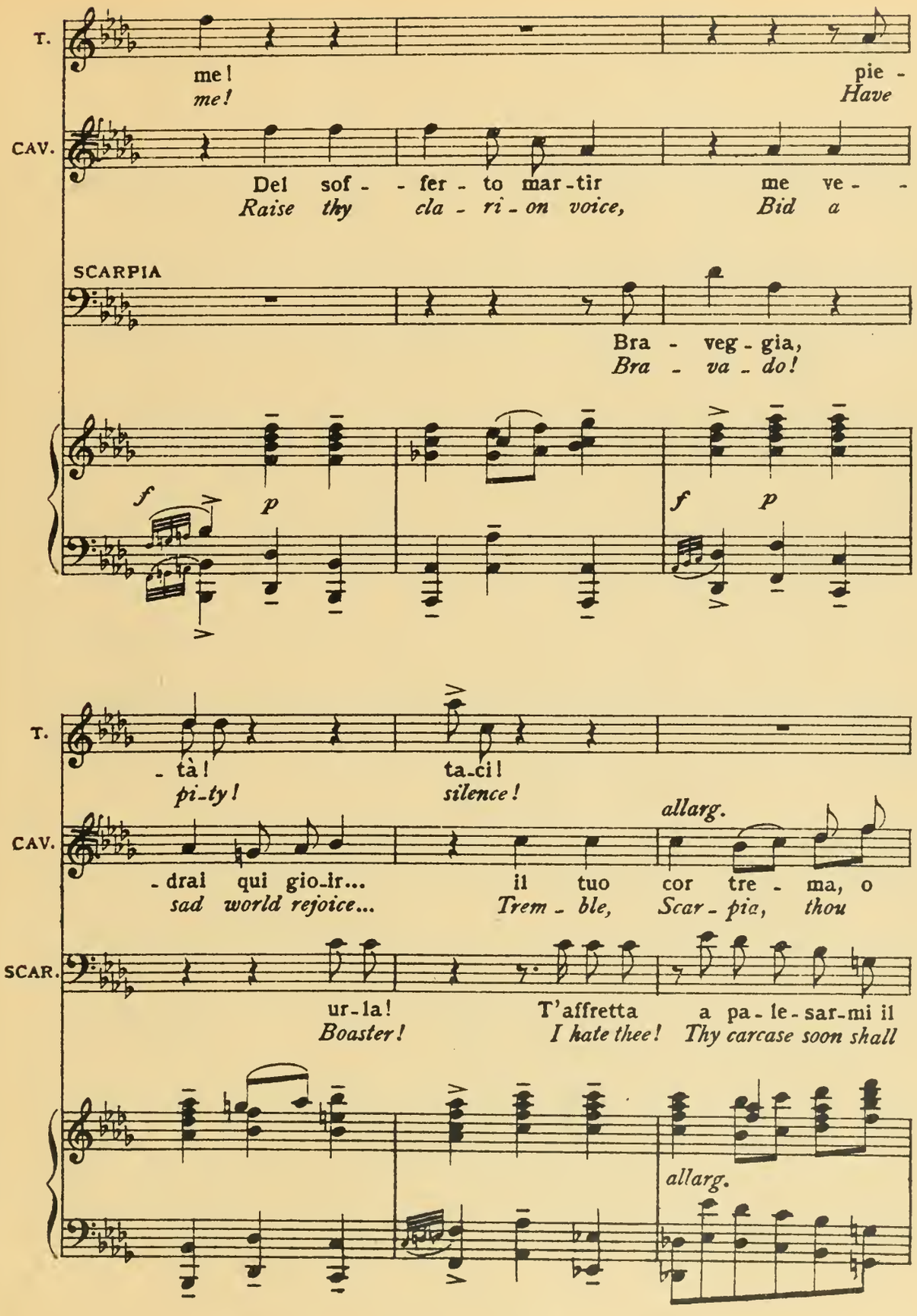

T.
- mor...
love...
No!
No!
CAV.
Davve - ro?..
Real-ly?..
(a Spoletta con autorità)
(to Spoletta authoritatively)
SCARPIA
Nel poz-zo del giar-di-no - Va, Spo -
In the well of the garden. Go Spo -
ALL°. VIOLENTO
(si leva minaccioso contro Tosca)
(rises threateningly)
CAV.
(Spoletta esce)
(exit Spoletta)
SCAR.
41
- let - ta!
- let - ta!
ALL°. VIOLENTO
ff
string.
(si lascia cadere, affranto)
(falls backwards, overcome)
CAV.
M'hai tra - di - to!...
Thou hast be - trayed me!..

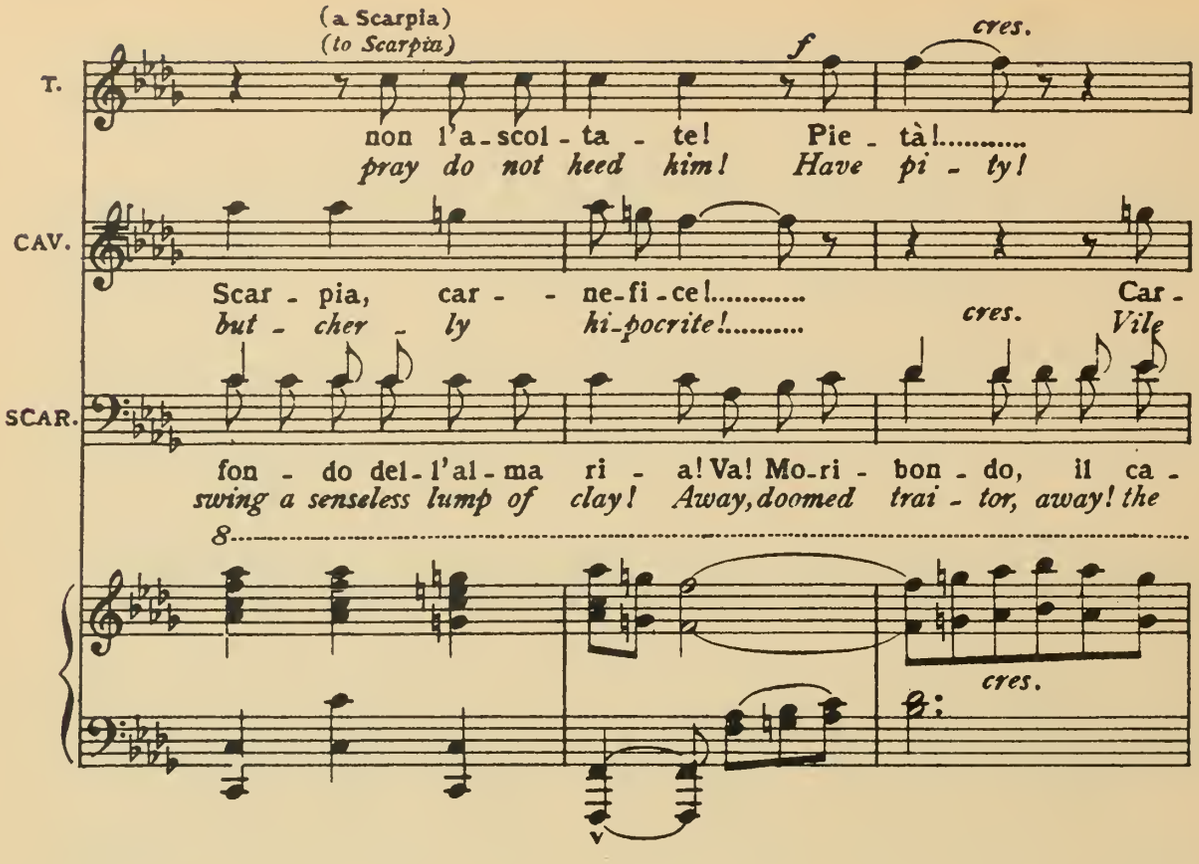

(abbracciandosi stretta a Cavaradossi)
(embracing Cavaradossi passionately)
TOSCA
Ma - rio!
Ma - rio!
(cercando respingerla)
(trying to push her away)
CAV.
Ma - le - det - ta!
Be ac - cur - sed!
f
T.
Ma - rio!
Ma - rio!
(erompendo affannoso)
(enter Sciarrone much perturbed)
SCIARR.
Ec - cel - len - za, qua - li
Ex - cel - len - cy, dread-ful
f
p
(sorpreso)
(surprised)
SCARPIA
Che vuol dir quel l'a-ria af - flit - ta?
What has happened, tell me quick-ly
SCI.
nuo - ve!...
ti - dings!...
Un mes -
The roy - al
cres.

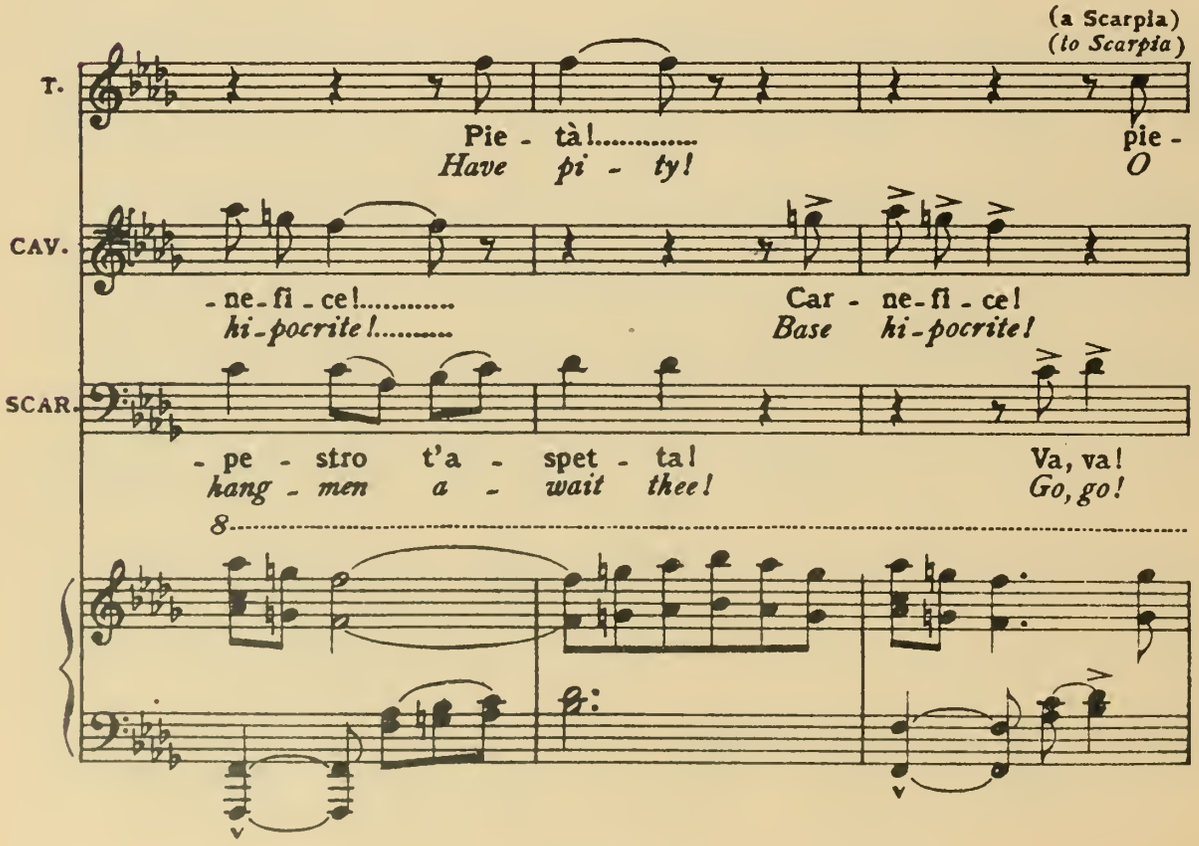

SCAR.
Che scon - fit - ta? Co - me?
How de - feat - ed? When?
SCI.
- sag - gio di scon - fit - ta...
troops have been de - - feat - ed...
ff
(impazientito, gridando)
(impatiently)
SCAR.
Do - ve?
Where?
Tar - ta - ru - ga!
Wretched dullard!
SCI.
A Ma - ren - go...
At Ma - ren - go...
Bo - na -
Bo - na
ff
SCAR.
Me - las...
Me - las...
SCI.
- par - te è vin - ci - tor...
par - te won the day...
No! Me -
No! Me -

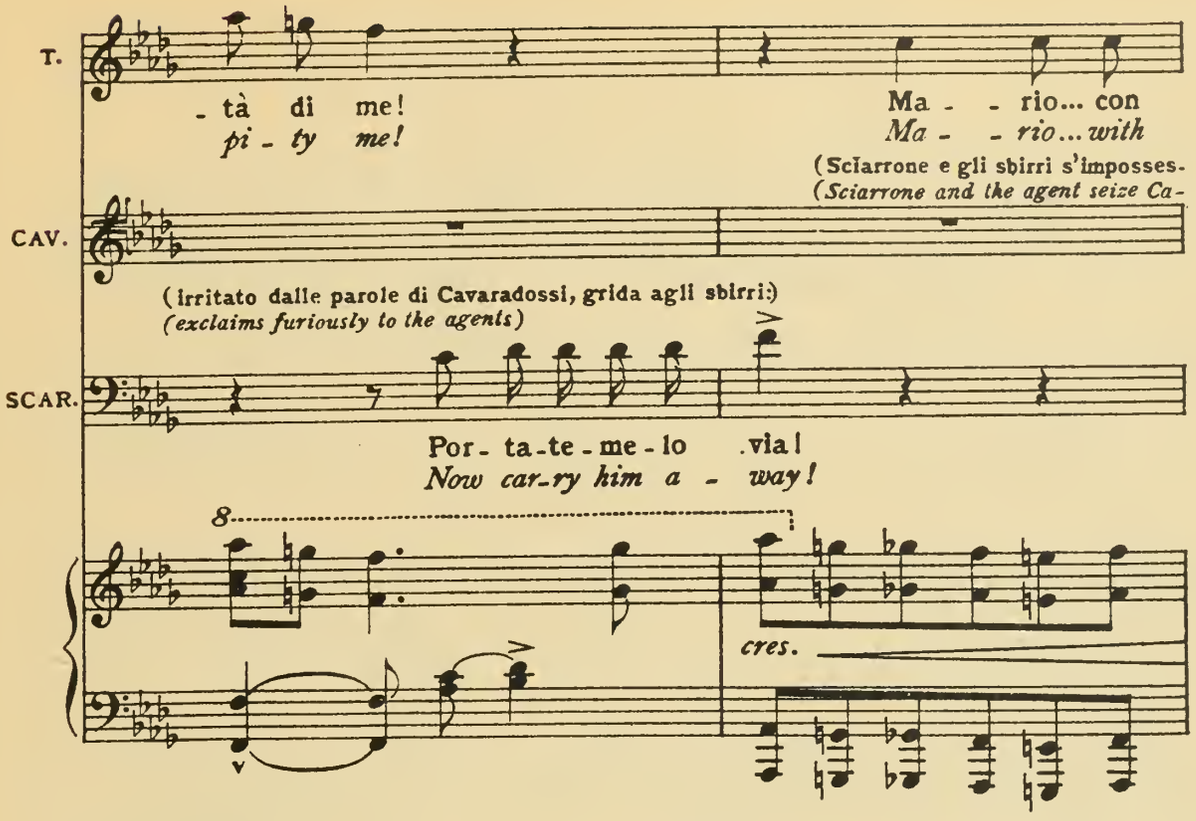

SCI.
- las è in fu - ga!...
- las was rout - ed!...
42
(Cavaradossi con ansia crescente ha udite le parole di Sciarrone, e nel proprio entusiasmo trova
(With ever increasing anxiety Cavaradossi has listened to Sciarrone's announcements, and in his
LO STESSO MOV.to MA PIÙ SOST.to
ff tutta forza
la forza di alzarsi minaccioso in faccia a Scarpia)
exultation finds strength to arise and confront Scarpia menacingly)
(con grande entusiasmo)
(enthusiastically)
CAVAR.
ff
allarg. molto
Vit - to - ria! Vit - to - ria!.....
Vic - to-ry! Vic - to-ry!
col canto

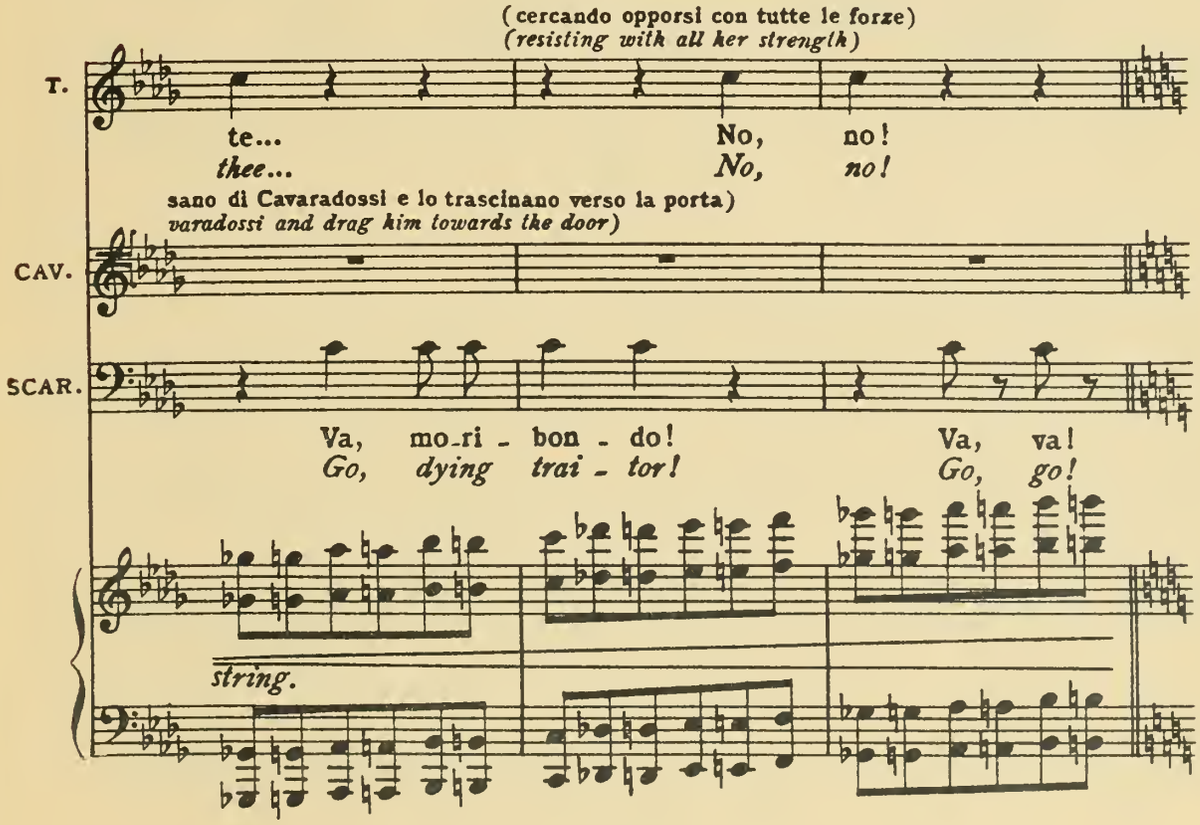

ALL°. CONCITATO ♩ = 144
CAV.
L' al - ba vin - di - ce appar che fa
Thou spi - rit of ven - geance awake! Let ty - rants and
(fissa cinicamente Cavaradossi)
SCARPIA (regarding Cavaradossi cynically)
43
ALL°. CONCITATO ♩ = 144
f
f
CAV.
gli em - pi tre - mar!
myr - mi - dons quake!
Li - ber - tà sor - ge,
Free - dom! brandish thy glaive and
f
p
cres.
(disperata, avvinghiandosi a Cavaradossi cercando calmarlo)
TOSCA (in despair, endeavouring to quiet Cavaradossi)
Ma - rio, ta - ci, pie - tà di
Ma - rio, si - lence, in pi - ty to
allarg.
CAV.
crol - lan ti - ran - ni - di!.....
strike down thy en - e - mies!.....
allarg.

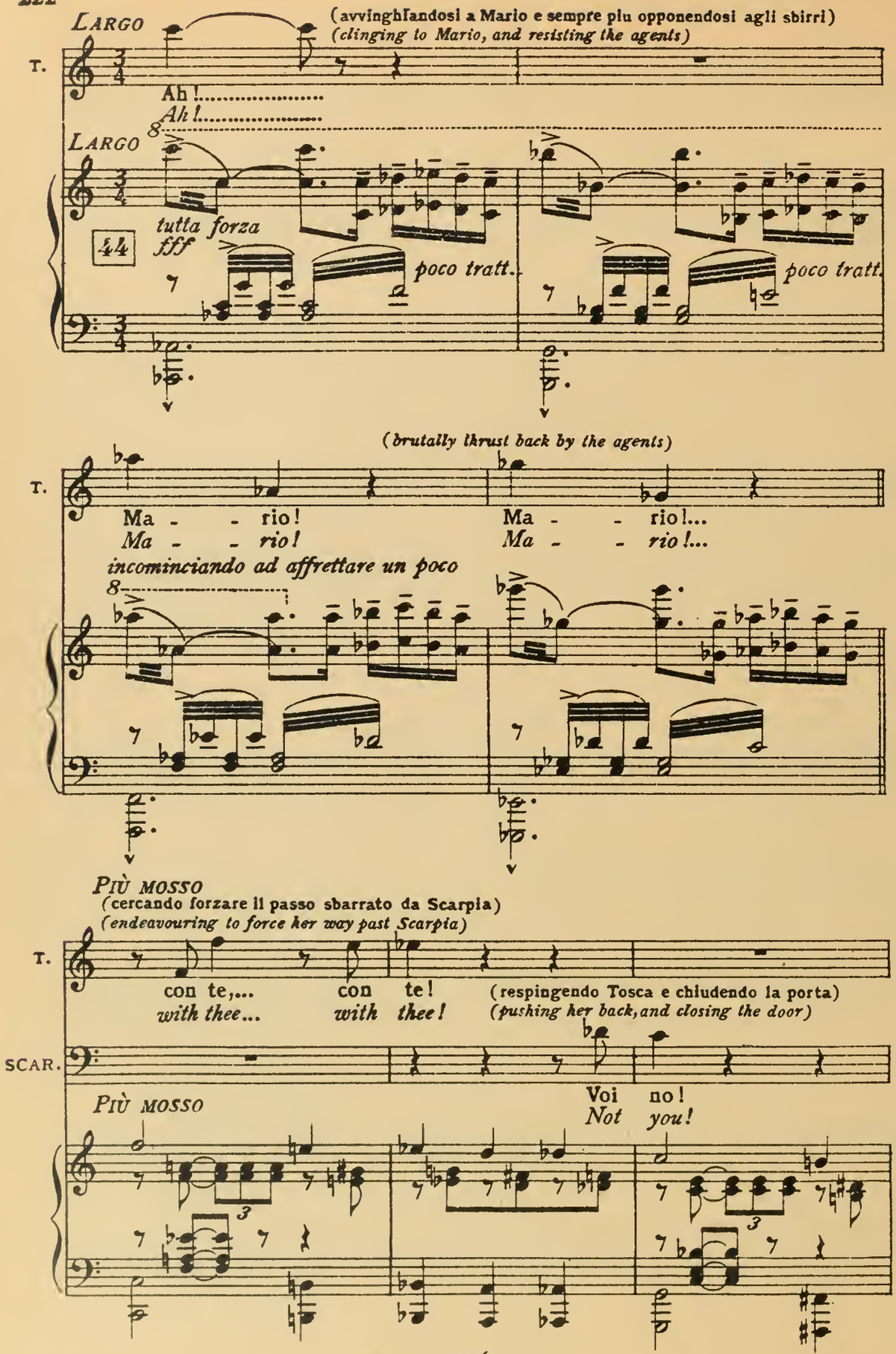

T.
me!
me!
pie -
Have
CAV.
Del sof - - fer - to mar-tir
Raise thy cla - ri - on voice,
me ve - -
Bid a
SCARPIA
Bra - veg - gia,
Bra - va - do!
f
p
f
p
T.
- tà!
pi-ty!
ta-ci!
silence!
allarg.
CAV.
- drai qui gio-ir...
sad world rejoice...
il tuo cor tre - ma, o
Trem - ble, Scar - pia, thou
SCAR.
ur-la!
Boaster!
T'affretta a pa - le - sar-mi il
I hate thee! Thy carcase soon shall
allarg.

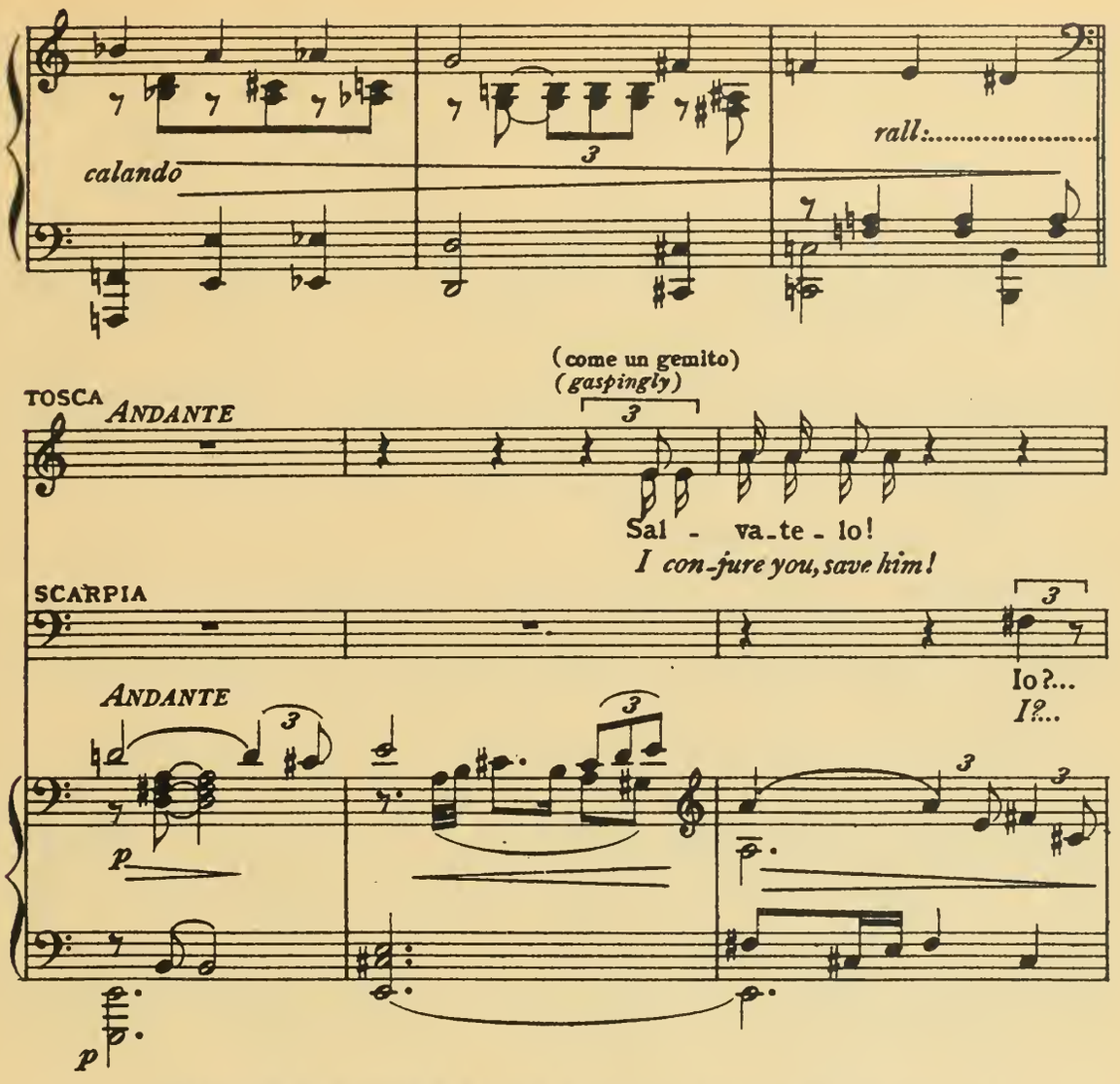

(a Scarpia)
(to Scarpia)
cres.
T.
non l'a-scol-ta-te! Pie-tà!.....
pray do not heed him! Have pi-ty!
CAV.
Scar-pia, car--ne-fi-ce!..... Car-
but-cher-ly hi-pocrite!..... cres. Vile
SCAR.
fon-do del-l'al-ma ri-a! Va! Mo-ri-bon-do, il ca-
swing a senseless lump of clay! Away, doomed trai-tor, away! the
8
cres.


(a Scarpia)
(to Scarpia)
T.
Pie-tà!..... pie-
Have pi-ty! O
CAV.
-ne-fi-ce!..... Car-ne-fi-ce!
hi-pocrite!..... Base hi-pocrite!
SCAR.
-pe-stro t'a-spet-ta! Va, va!
hang-men a-wait thee! Go, go!
8

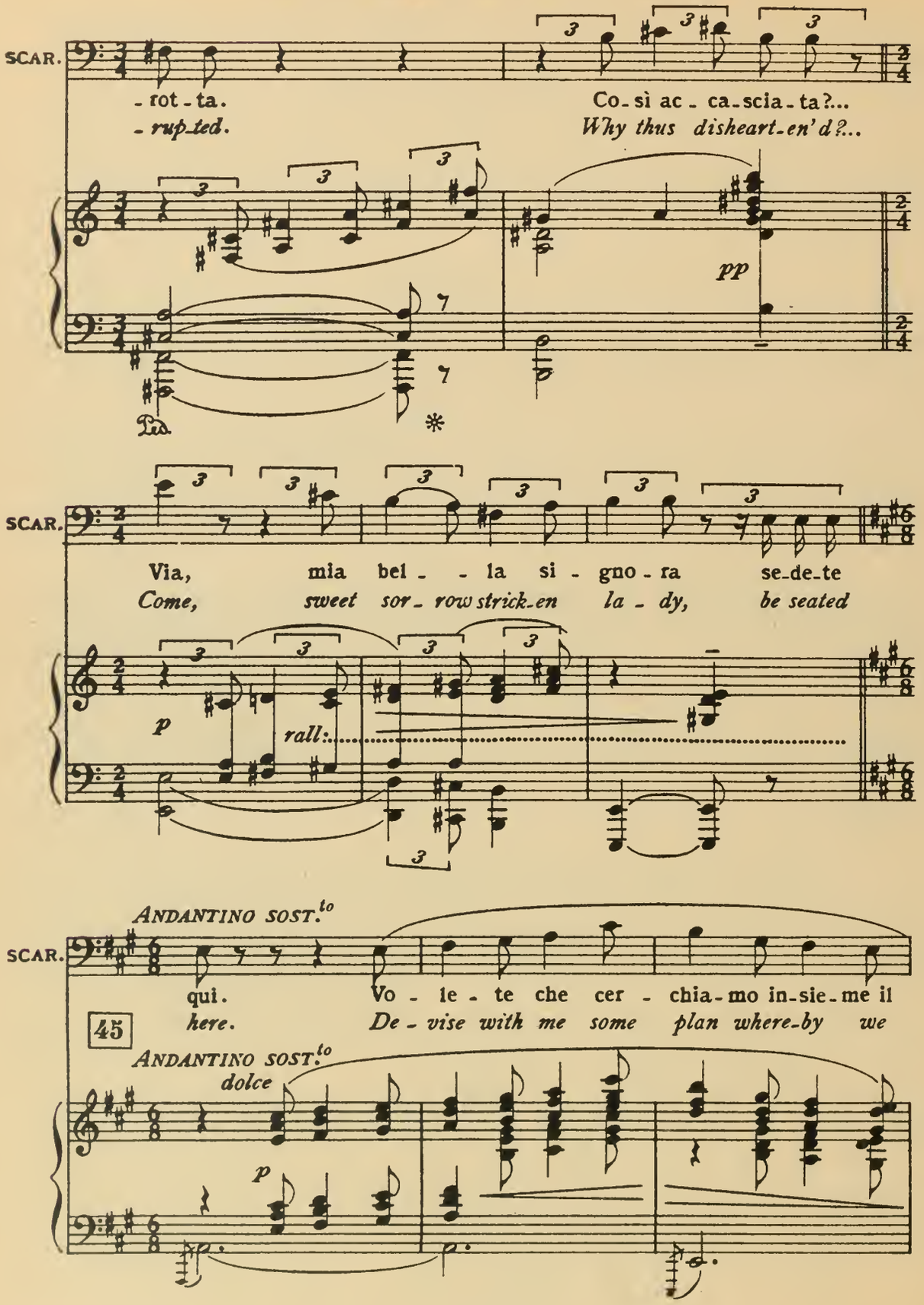

T.
- tà di me!
pi - ty me!
Ma - - rio... con
Ma - - rio... with
(Sciarrone e gli sbirri s'imposses-
(Sciarrone and the agent seize Ca-
CAV.
(irritato dalle parole di Cavaradossi, grida agli sbirri:)
(exclaims furiously to the agents)
SCAR.
Por - ta - te - me - lo via!
Now car - ry him a - way!
8
cres.

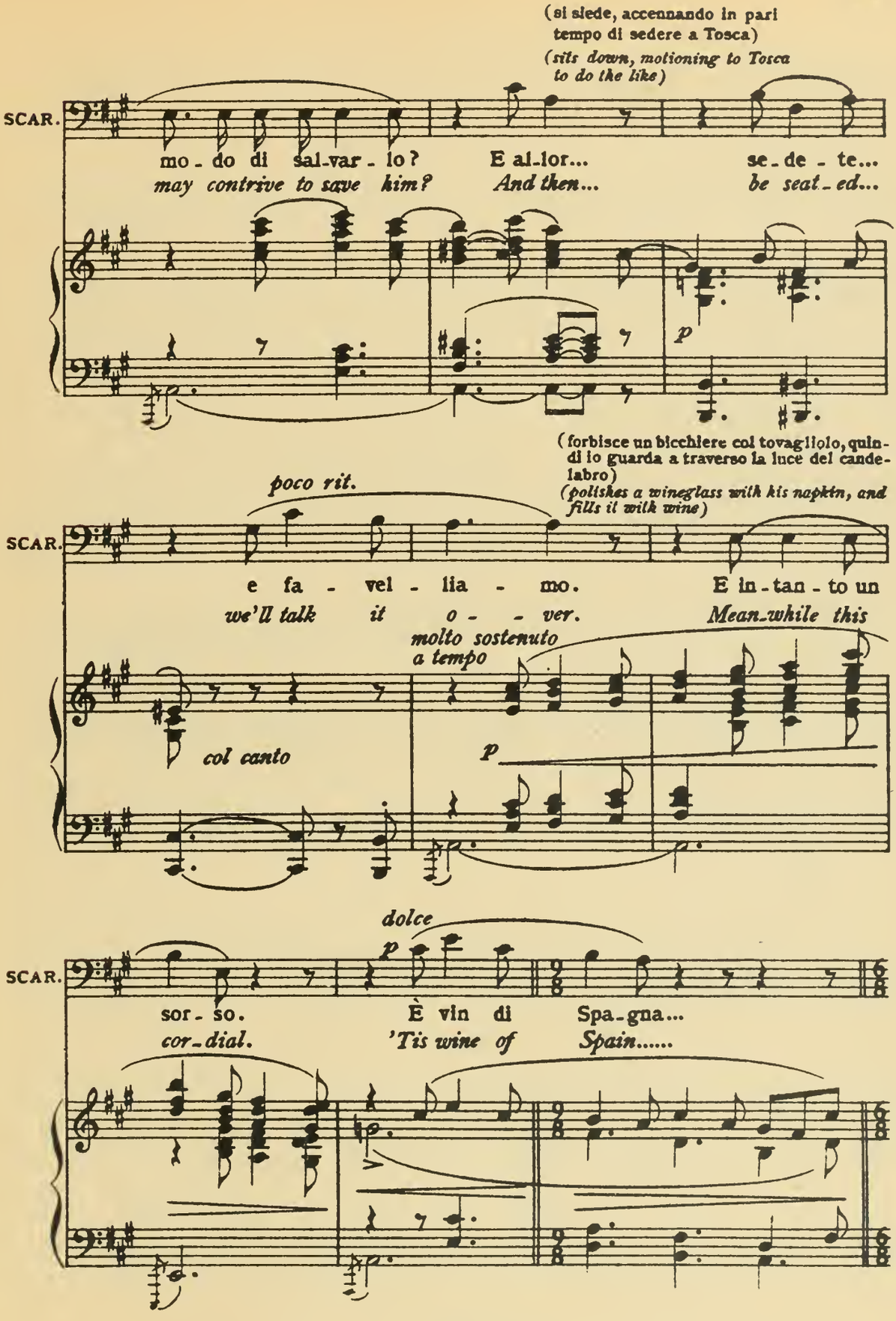

(cercando opporsi con tutte le forze)
(resisting with all her strength)
T.
te...
thee...
No, no!
No, no!
sano di Cavaradossi e lo trascinano verso la porta)
varadossi and drag him towards the door)
CAV.
SCAR.
Va, mo - ri - bon - do!
Go, dying trai - tor!
Va, va!
Go, go!
string.

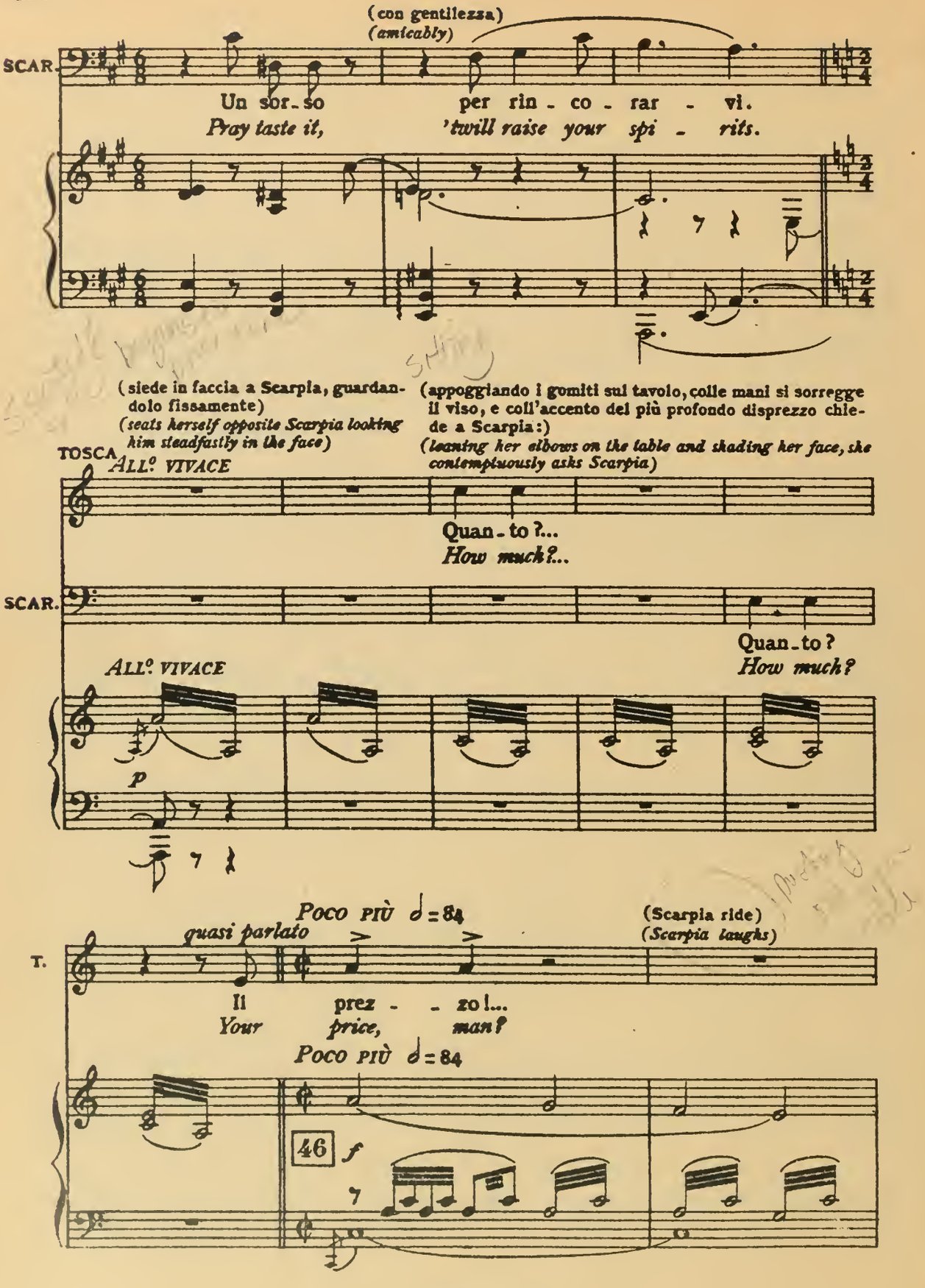

LARGO
(avvinghiandosi a Mario e sempre piu opponendosi agli sbirri)
(clinging to Mario, and resisting the agents)
T.
Ah!
Ah!
LARGO
tutta forza
fff
poco tratt.
poco tratt.
(brutally thrust back by the agents)
T.
Ma - - rio!
Ma - - rio!...
Ma - - rio!
Ma - - rio!...
incominciando ad affrettare un poco
PIÙ MOSSO
(cercando forzare il passo sbarrato da Scarpia)
(endeavouring to force her way past Scarpia)
T.
con te,...
with thee...
con te!
with thee!
(respingendo Tosca e chiudendo la porta)
(pushing her back, and closing the door)
SCAR.
Voi no!
Not you!
PIÙ MOSSO

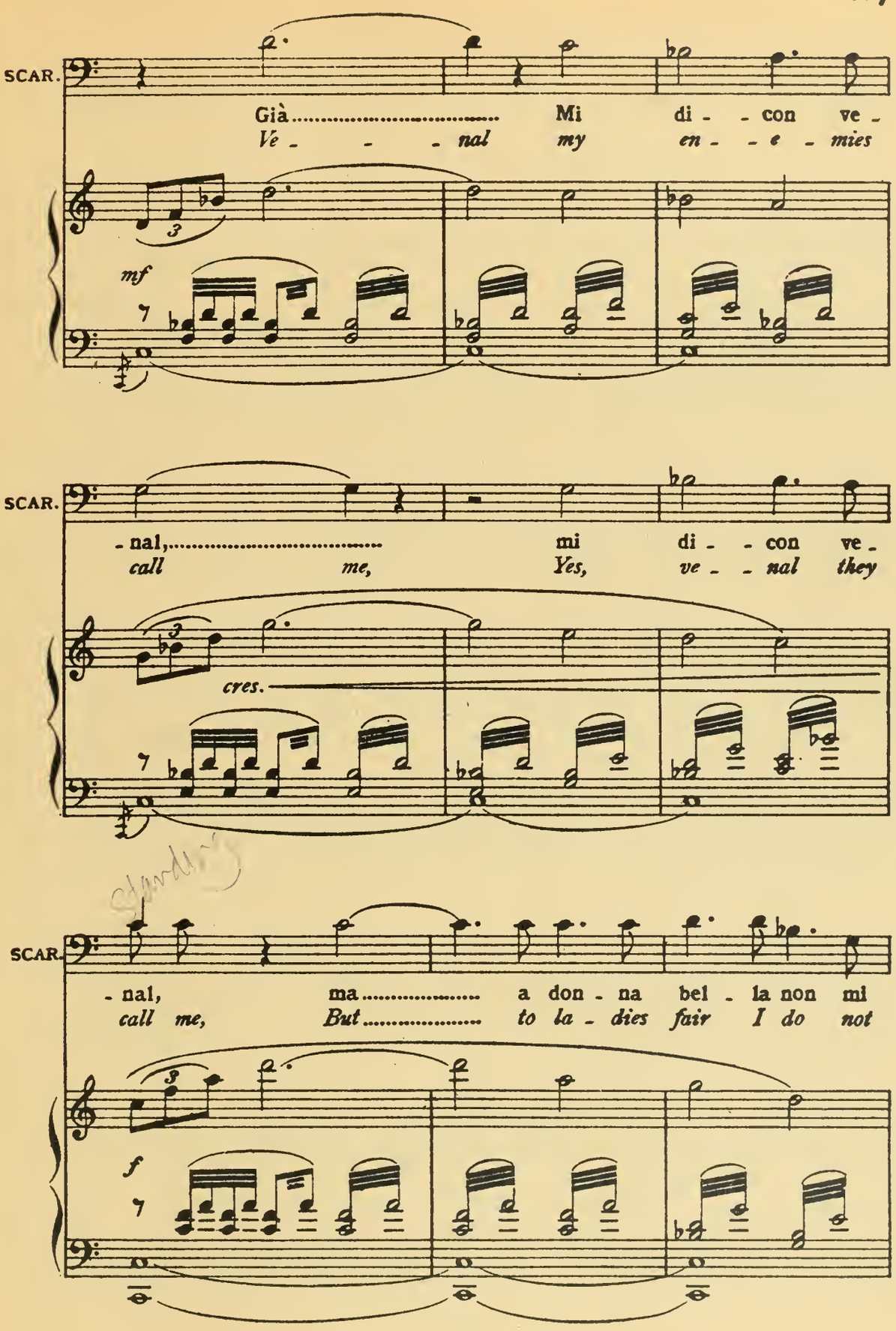

calando
rall:.....
(come un gemito)
(gaspingly)
TOSCA
ANDANTE
Sal - va-te-lo!
I con-jure you, save him!
SCARPIA
Io?...
I?...
ANDANTE
p
p
(si avvicina alla tavola, vede la sua cena interrotta e ritorna calmo e sorridente)
(approaches the table as though to resume supping, but returns calm and smiling)
rit.
SCAR.
Voi!
You!
La po-ve-ra mia ce-na fu in-ter-
My poor little supper was in-ter-
poco stentando
p

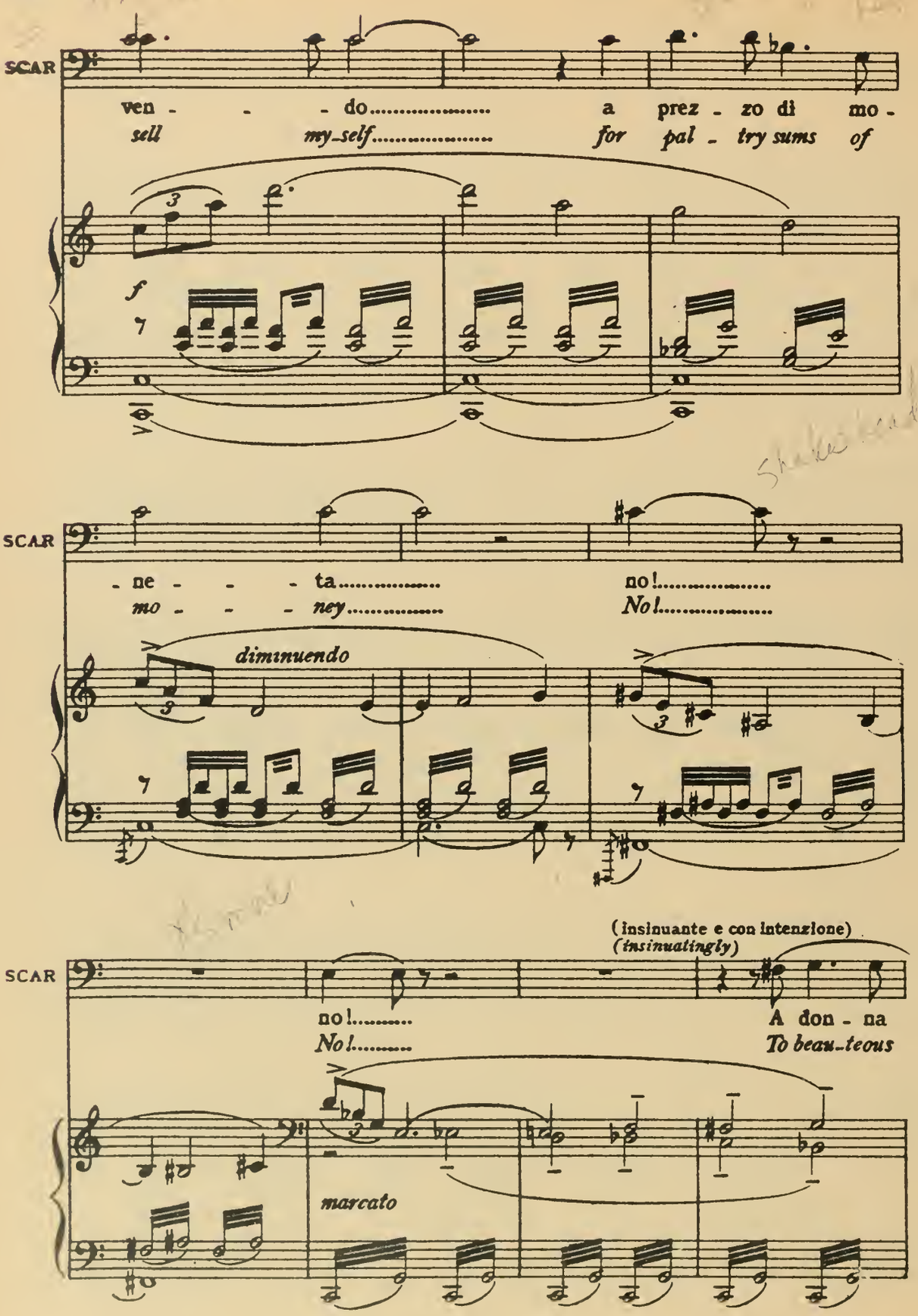
(vedendo Tosca abbattuta, immobile, ancora presso la porta)
*(seeing Tosca downcast and motionless, still near the door)*

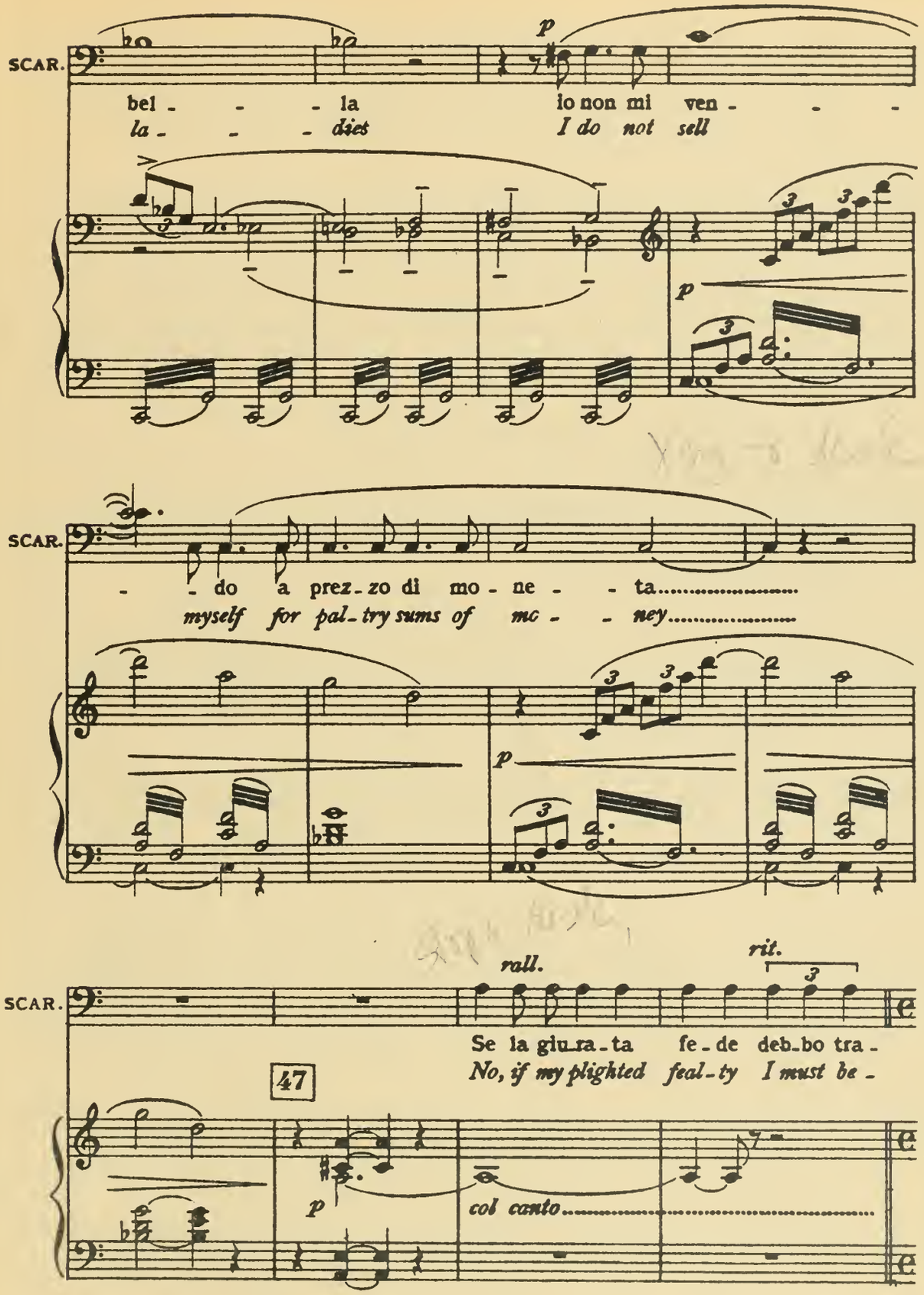


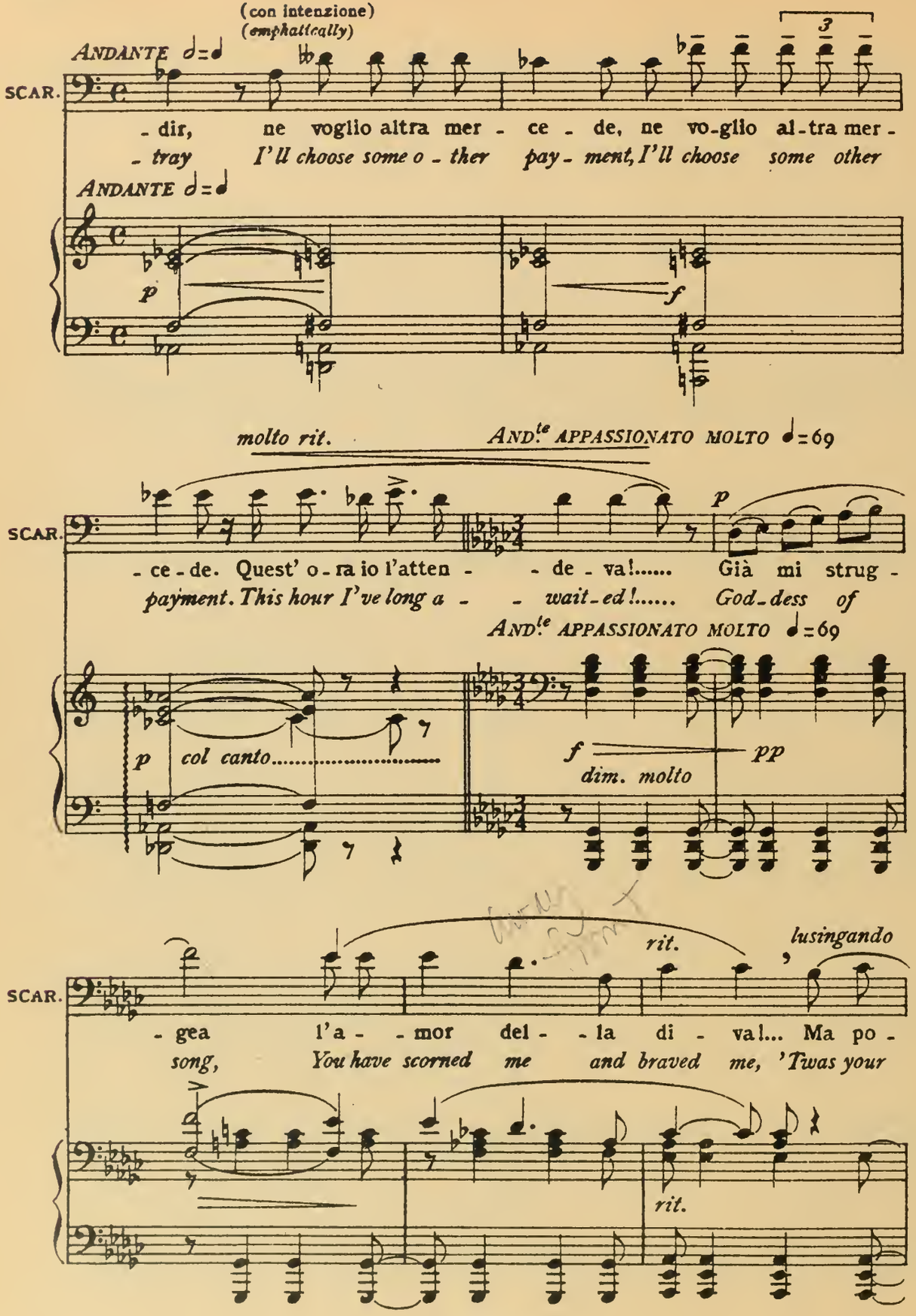

(si siede, accennando in pari tempo di sedere a Tosca)
(sits down, motioning to Tosca to do the like)
SCAR.
mo - do di sal-var - lo? E al-lor... se - de - te...
may contrive to save him? And then... be seat - ed...
p
(forbisce un bicchiere col tovagliolo, quindi lo guarda a traverso la luce del candelabro)
(polishes a wineglass with his napkin, and fills it with wine)
poco rit.
SCAR.
e fa - vel - lia - mo. E in - tan - to un
we'll talk it o - - ver. Mean-while this
molto sostenuto
a tempo
col canto
p
dolce
p
SCAR.
sor - so. È vin di Spa-gna...
cor-dial. 'Tis wine of Spain.....

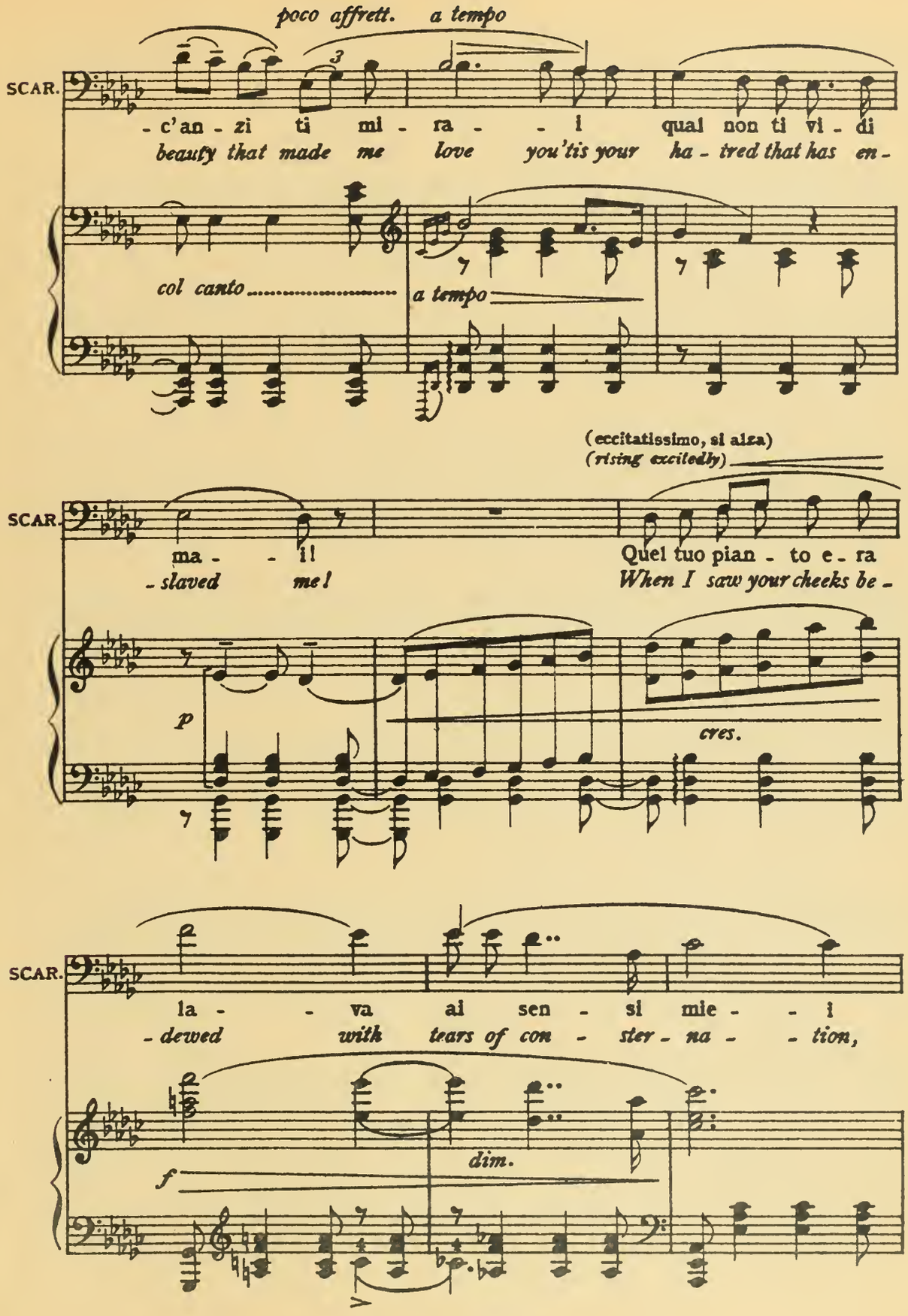

(con gentilezza)
(amicably)
SCAR.
Un sor - so per rin - co - rar - vi.
Pray taste it, 'twill raise your spi - rits.
(siede in faccia a Scarpia, guardandolo fissamente)
(seats herself opposite Scarpia looking him steadfastly in the face)
(appoggiando i gomiti sul tavolo, colle mani si sorregge il viso, e coll'accento del più profondo disprezzo chiede a Scarpia:)
(leaning her elbows on the table and shading her face, she contemptuously asks Scarpia)
TOSCA
ALL.o VIVACE
Quan - to?...
How much?...
SCAR.
Quan - to?
How much?
ALL.o VIVACE
p
Poco più ♩ = 84
quasi parlato
(Scarpia ride)
(Scarpia laughs)
T.
Il prez - - zo!...
Your price, man?
Poco più ♩ = 84
46
f

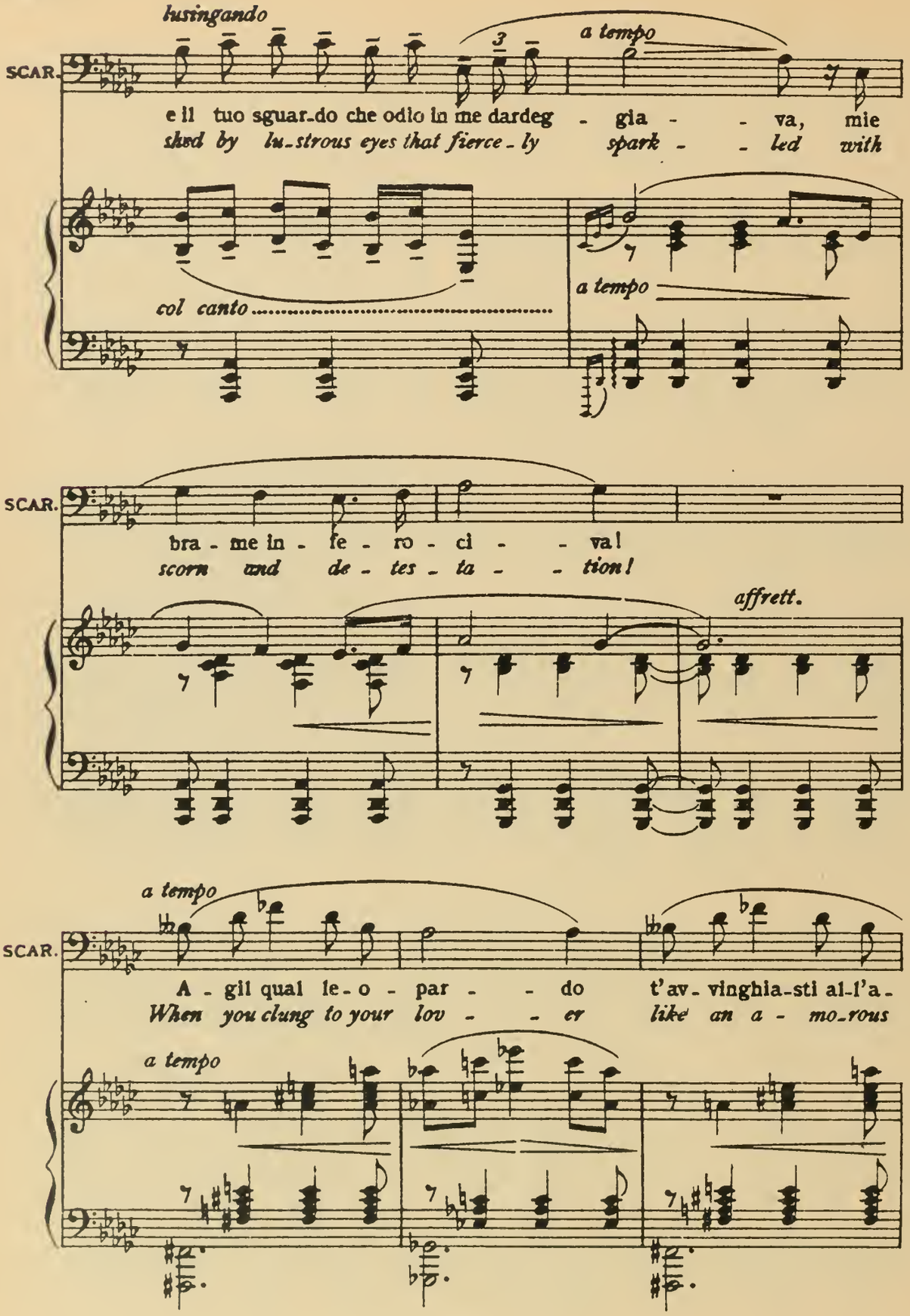

SCAR.
Già Mi di - con ve -
Ve - - nal my en - e - mies
mf
SCAR.
- nal, mi di - con ve -
call me, Yes, ve - nal they
cres.
SCAR.
- nal, ma a don - na bel - la non mi
call me, But to la - dies fair I do not
f

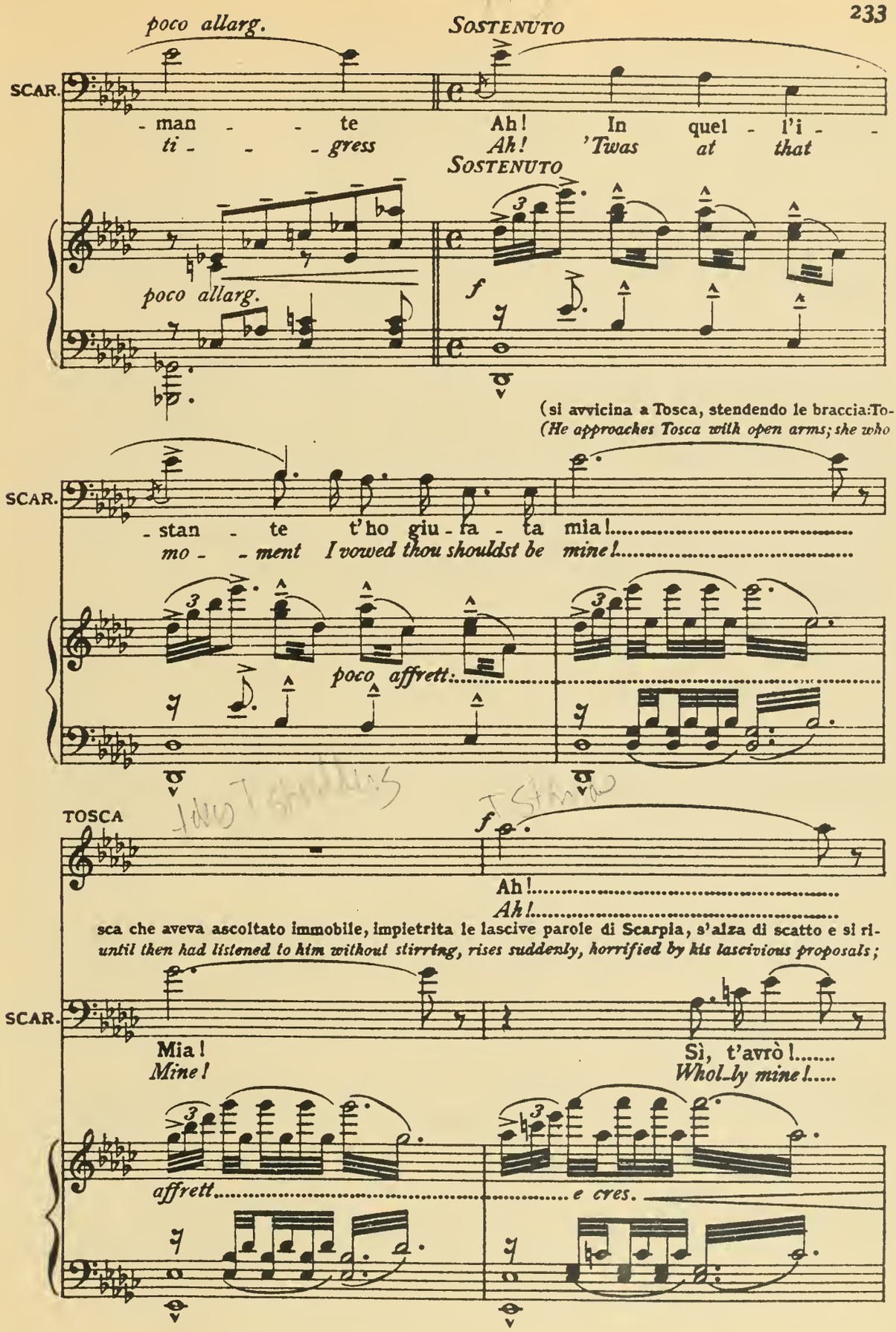

SCAR
ven - - - do..... a prez - zo di mo -
sell my_self..... for pal - try sums of
f
SCAR
- ne - - - ta..... no!.....
mo - - - ney..... No!.....
diminuendo
SCAR
(insinuante e con intenzione)
(insinuatingly)
no!..... A don - na
No!..... To beau_teous
marcato

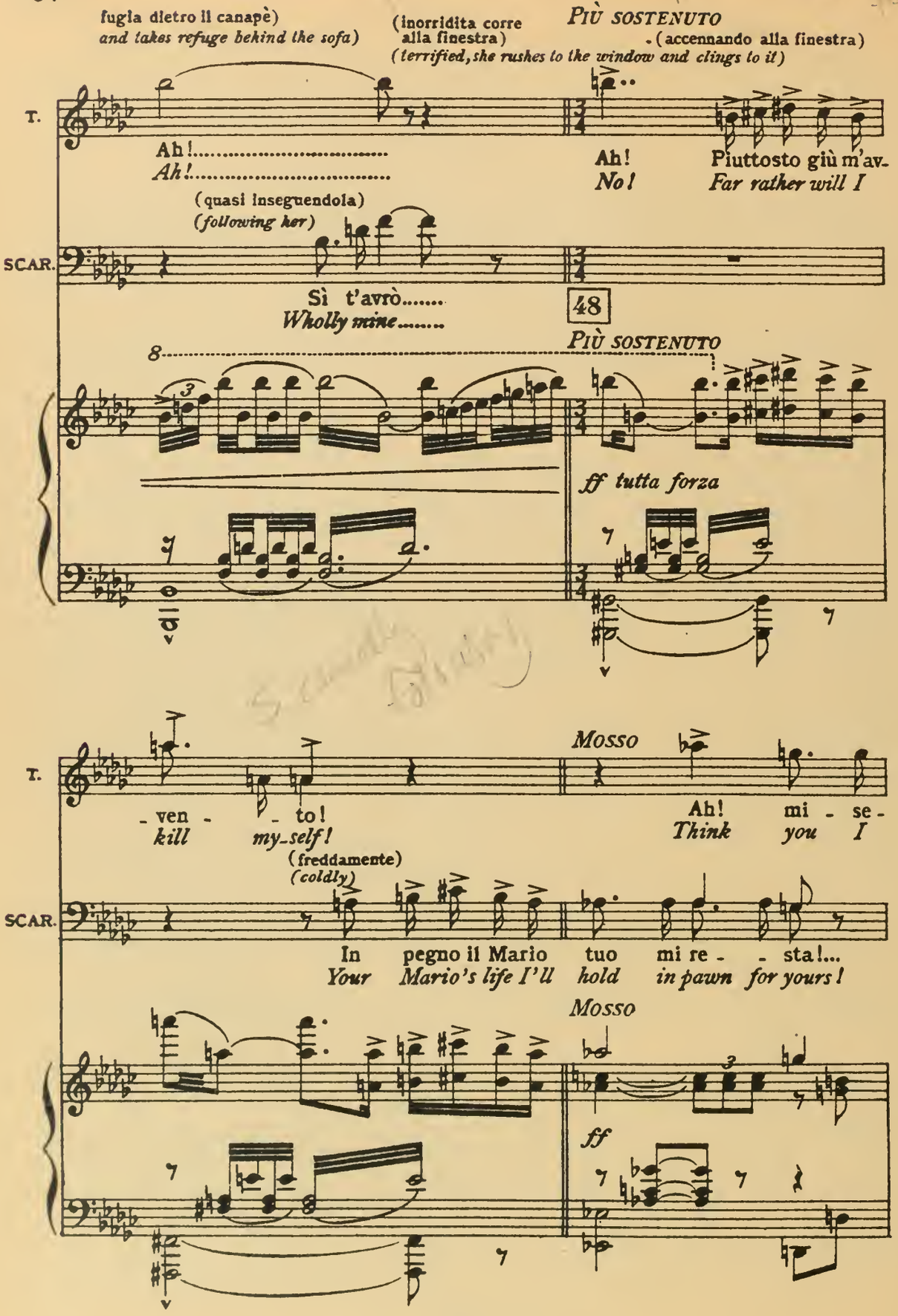

SCAR.
bel - - - la
la - - - dies
p
io non mi ven - - -
I do not sell
SCAR.
- - do a prez - zo di mo - ne - - ta.....
myself for pal - try sums of mo - - ney.....
p
rall.
rit.
SCAR.
Se la giu - ra - ta fe - de deb - bo tra -
No, if my plighted feal - ty I must be -
47
p
col canto.....


(con intenzione)
(emphatically)
ANDANTE ♩=♩
SCAR.
- dir, ne voglio altra mer - ce - de, ne vo-glio al-tra mer -
- tray I'll choose some o - ther pay - ment, I'll choose some other
ANDANTE ♩=♩
p
f
molto rit.
AND.te APPASSIONATO MOLTO ♩=69
SCAR.
- ce - de. Quest' o - ra io l'atten - - de - va!..... Già mi strug -
payment. This hour I've long a - - wait - ed!..... God - dess of
AND.te APPASSIONATO MOLTO ♩=69
p col canto.....
f pp
dim. molto
rit.
lusingando
SCAR.
- gea l'a - - mor del - - la di - va!... Ma po -
song, You have scorned me and braved me, 'Twas your
rit.


poco affrett.
a tempo
SCAR.
- c'an - zi ti mi - ra - - i qual non ti vi - di
beauty that made me love you'tis your ha - tred that has en -
col canto
a tempo
(eccitatissimo, si alza)
(rising excitedly)
SCAR.
ma - - il
- slaved me!
Quel tuo pian - to e - ra
When I saw your cheeks be -
p
cres.
SCAR.
la - - va ai sen - si mie - - i
- dewed with tears of con - ster - na - - tion,
f
dim.


lusingando
a tempo
SCAR.
e il tuo sguar-do che odio in me dardeg - gia - - va, mie
shed by lu-strous eyes that fierce-ly spark - - led with
col canto
a tempo
SCAR.
bra - me in - fe - ro - ci - - va!
scorn and de - tes - ta - - tion!
affrett.
a tempo
SCAR.
A - gil qual le-o - par - - do t'av-vinghia-sti al-l'a-
When you clung to your lov - - er like an a - mo-rous
a tempo


poco allarg.
SOSTENUTO
SCAR.
- man - - te
ti - - - gress
Ah! In quel - l'i -
Ah! 'Twas at that
SOSTENUTO
poco allarg.
f
(si avvicina a Tosca, stendendo le braccia:To-
(He approaches Tosca with open arms; she who
SCAR.
- stan - te t'ho giu - ra - ta mia!.....
mo - - ment I vowed thou shouldst be mine!.....
poco affrett.....
TOSCA
f
Ah!.....
Ah!.....
sca che aveva ascoltato immobile, impietrita le lascive parole di Scarpia, s'alza di scatto e si ri-
until then had listened to him without stirring, rises suddenly, horrified by his lascivious proposals;
SCAR.
Mia!
Mine!
Sì, t'avrò!.....
Whol_ly mine!.....
affrett.....
e cres.


fugia dietro il canapè)
and takes refuge behind the sofa)
(inorridita corre alla finestra)
(terrified, she rushes to the window and clings to it)
PIÙ SOSTENUTO
(accennando alla finestra)
T.
Ah!.....
Ah!.....
Ah!
No!
Piuttosto giù m'av-
Far rather will I
(quasi inseguendola)
(following her)
SCAR.
Sì t'avrò.....
Wholly mine.....
48
PIÙ SOSTENUTO
ff tutta forza
Mosso
T.
- ven - - to!
kill my-self!
Ah! mi - se -
Think you I
(freddamente)
(coldly)
SCAR.
In pegno il Mario tuo mi re - - sta!...
Your Mario's life I'll hold in pawn for yours!
Mosso
ff

(le balena l'idea di recarsi presso la Regina e corre verso la porta)
*(The idea of appealing to the Queen occurs to her. And she hurries towards the door)*

T. -ra - bi - le... l'or - ri - bil mer - ca - - to!
*will contract so hideous a bar - - gain?*

*dim.*

(che ne indovina il pensiero, si tira in disparte)
*(divining her thoughts, draws aside)*

*poco rall.* *I.° TEMPO* *dim.*

SCARPIA Vio - len - za non ti fa - - rò. Sei
*I will not force you to stay. You are*

*I.° TEMPO*

*poco rall.* *mf*

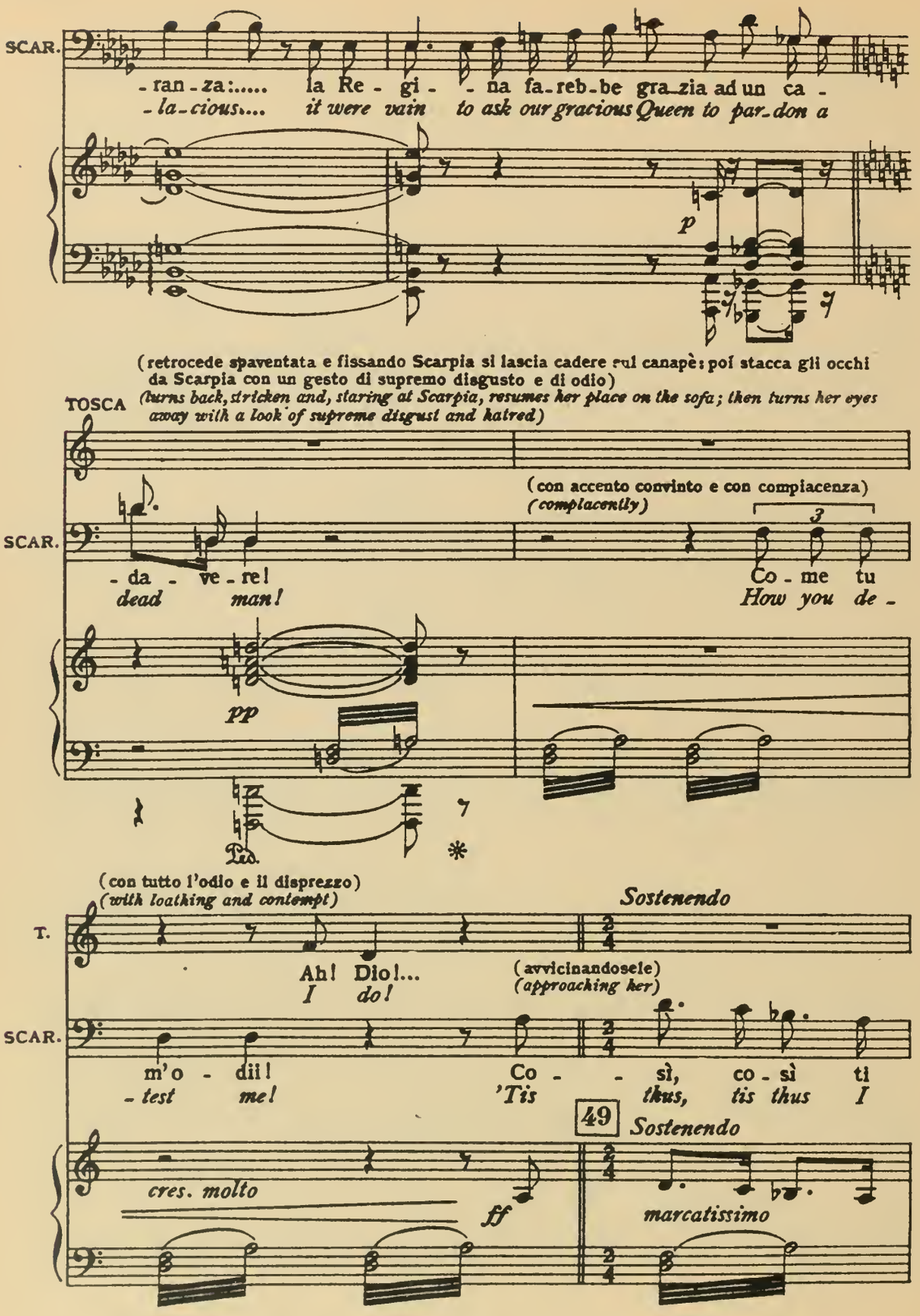
(Tosca con un grido di gioia fa per escire: Scarpia con un gesto e ridendo ironicamente la trattiene)
*(Tosca is joyfully leaving the room when Scarpia laughing ironically, stays her with a gesture)*

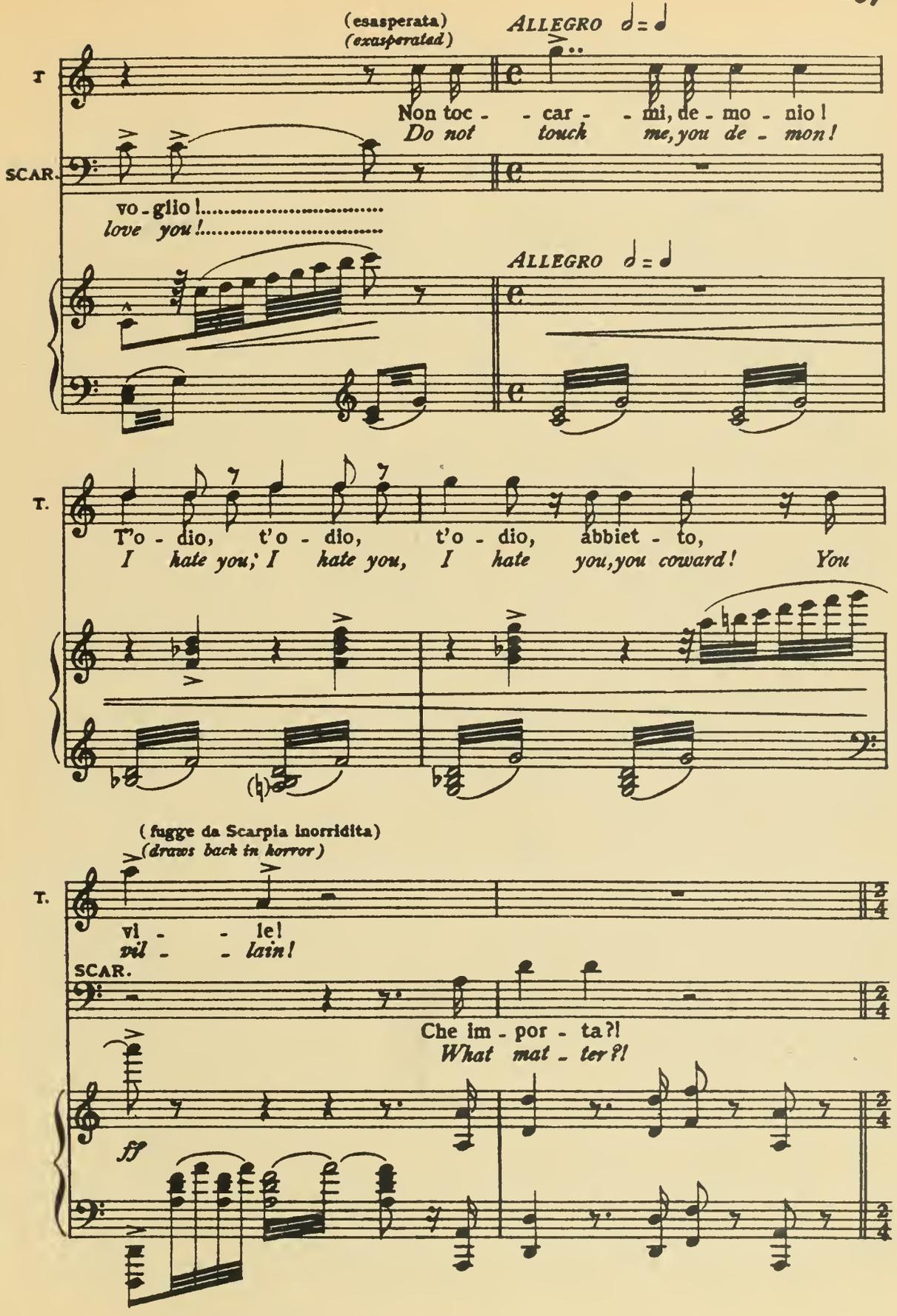
*Meno*

SCAR. li - - be - ra. Va pu - re. Ma è fal - la - ce spe -
*free to go, fair la - dy; but your hope is fal -*

*Meno*

*pp*


SCAR.
-ran-za:..... la Re-gi--na fa-reb-be gra-zia ad un ca-
-la-cious.... it were vain to ask our gracious Queen to par-don a
p
(retrocede spaventata e fissando Scarpia si lascia cadere sul canapè: poi stacca gli occhi da Scarpia con un gesto di supremo disgusto e di odio)
(turns back, stricken and, staring at Scarpia, resumes her place on the sofa; then turns her eyes away with a look of supreme disgust and hatred)
TOSCA
(con accento convinto e con compiacenza)
(complacently)
SCAR.
-da - ve-re!
dead man!
Co-me tu
How you de-
pp
Ped.
*
(con tutto l'odio e il disprezzo)
(with loathing and contempt)
Sostenendo
T.
Ah! Dio!...
I do!
(avvicinandosele)
(approaching her)
SCAR.
m'o - dii!
-test me!
Co - - sì, co-sì ti
'Tis thus, tis thus I
49
Sostenendo
cres. molto
ff
marcatissimo


(esasperata)
(exasperated)
ALLEGRO
T
Non toc - car - mi, de - mo - nio!
Do not touch me, you de - mon!
SCAR.
vo - glio!
love you!
ALLEGRO
T.
T'o - dio, t'o - dio, t'o - dio, abbiet - to,
I hate you, I hate you, I hate you, you coward! You
(fugge da Scarpia inorridita)
(draws back in horror)
T.
vi - le!
vil - lain!
SCAR.
Che im - por - ta?!
What mat - ter?!
ff

(avvicinandosele ancor più)
*(approaching her still nearer)*

SCAR.

Spa - si - mi d'i - ra... spa - si - mi d'a -
*Ha - tred like yours and love are kin - dred*

(si ripara dietro la tavola)
*(shrinking behind the table)*

TOSCA

Vi - le! Vi - le!
*Vil - lain!* *Vil - lain!*

(cerca di afferrarla)
*(trying to seize her)*

SCAR.

- mo - re! Mi - a!
*pas - sions!* *Mine!.....*

*cres. molto*
*mf*

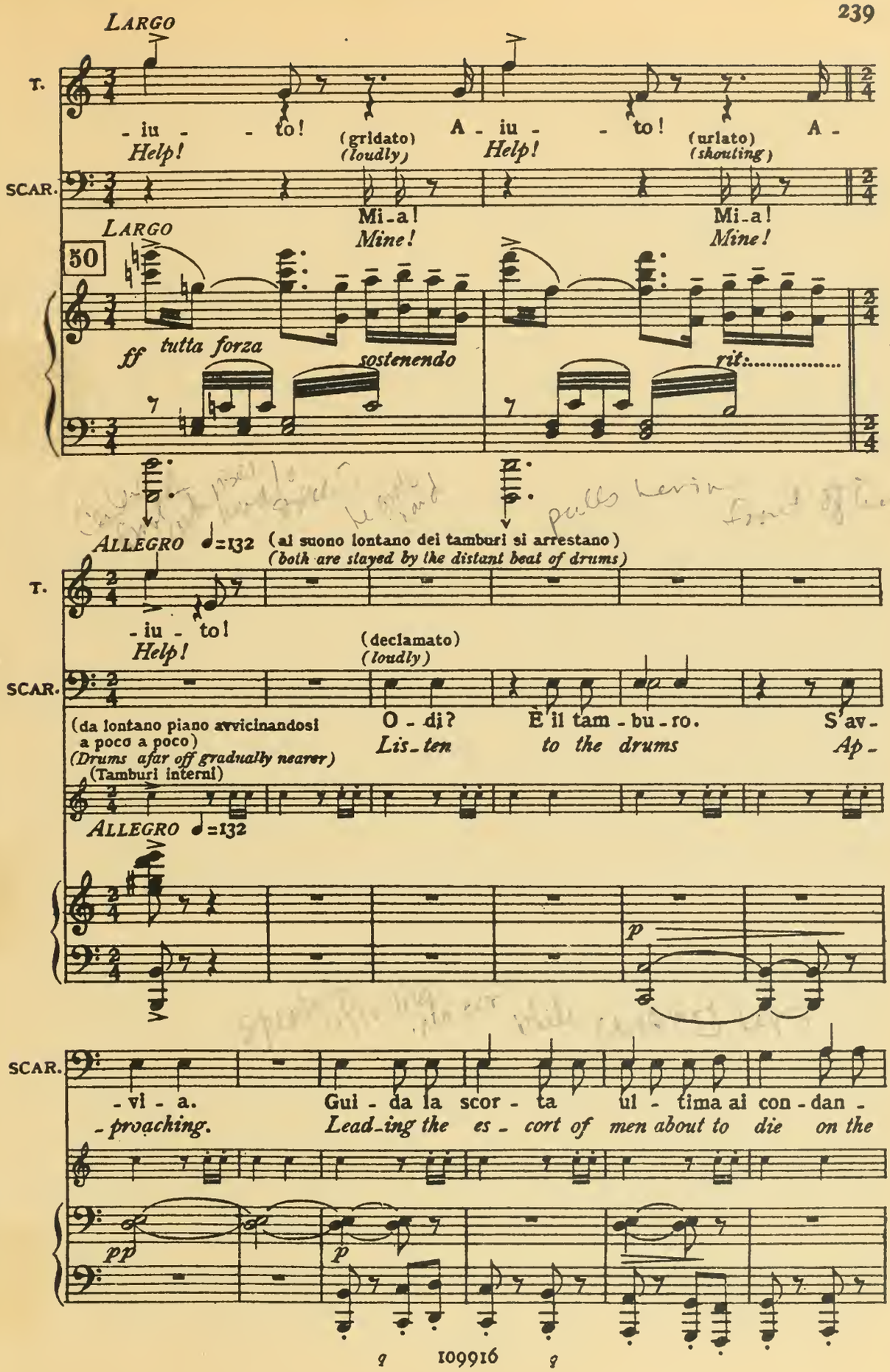
T.

(rincorrendo Tosca)
*(pursuing Tosca)*

A -

SCAR.

Mi - - a!
*Mine!.....*


LARGO
T.
- iu - - to!
Help!
(gridato)
(loudly)
A - iu - - to!
Help!
(urlato)
(shouting)
A -
SCAR.
Mi-a!
Mine!
Mi-a!
Mine!
LARGO
50
ff tutta forza
sostenendo
rit.
ALLEGRO ♩=132
(ai suono lontano dei tamburi si arrestano)
(both are stayed by the distant beat of drums)
T.
- iu - to!
Help!
(declamato)
(loudly)
SCAR.
(da lontano piano avvicinandosi a poco a poco)
(Drums afar off gradually nearer)
O - di?
Lis-ten
È il tam - bu - ro.
to the drums
S'av-
Ap-
(Tamburi interni)
ALLEGRO ♩=132
p
SCAR.
- vi - a.
- proaching.
Gui - da la scor - ta ul - tima ai con - dan -
Lead-ing the es - cort of men about to die on the
pp
p

(Tosca, dopo aver ascol-
*(Tosca, having listened*

SCAR.

-na - ti. Il tem - po pas-sa!
*scaf - fold. And time is passing!*

*mf* *mf*

tato con ansia terribile, si allontana dalla finestra e si appoggia estenuata al canapè)
*anxiously to the drums, retires from the window, and leans wearily on the sofa)*

SCAR.

Sai..... qua-le o-scu-ra o - pra lag -
*Know you what dis-mal pre-pa - ra - tions my*

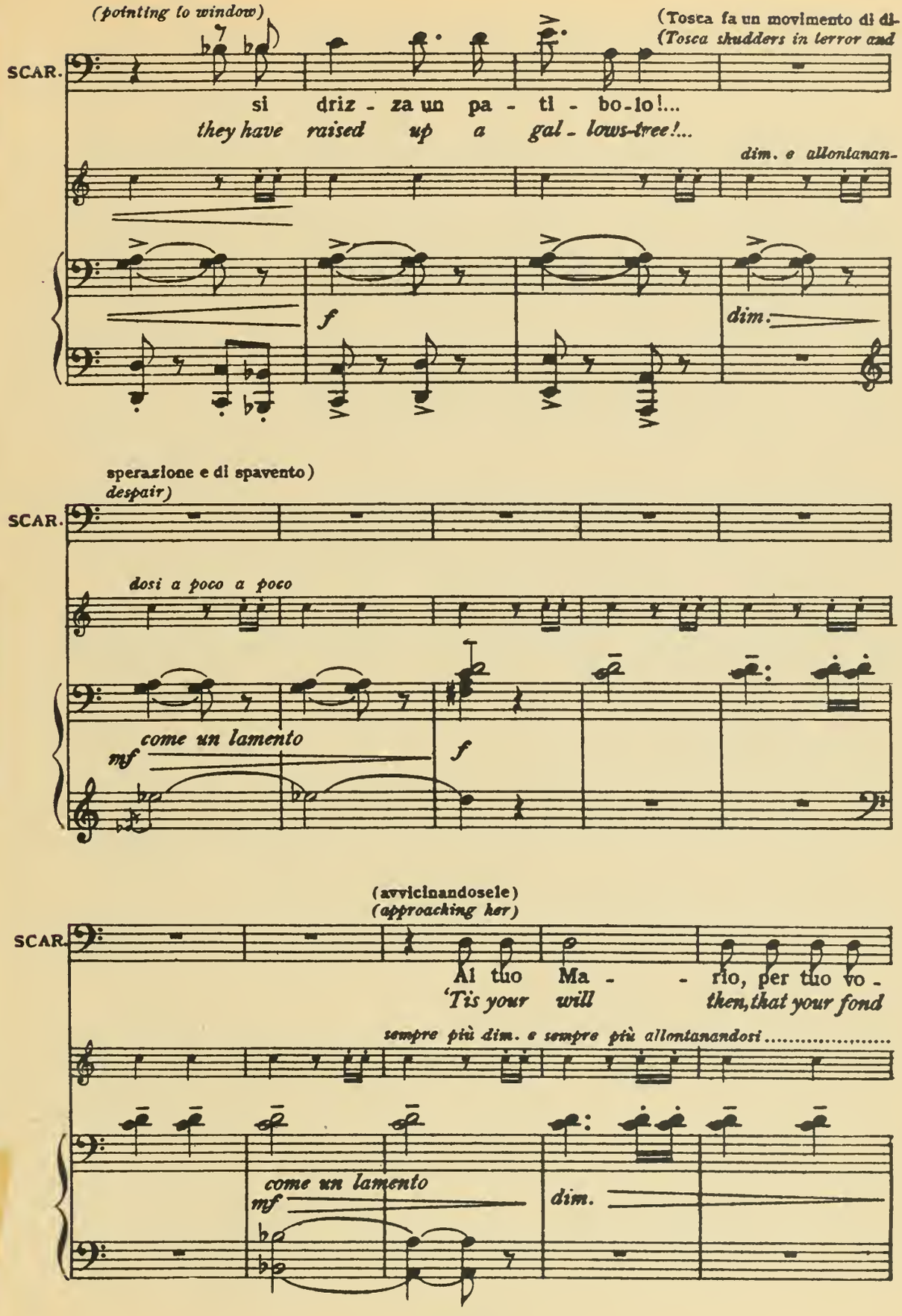
*come un lamento*
*p*

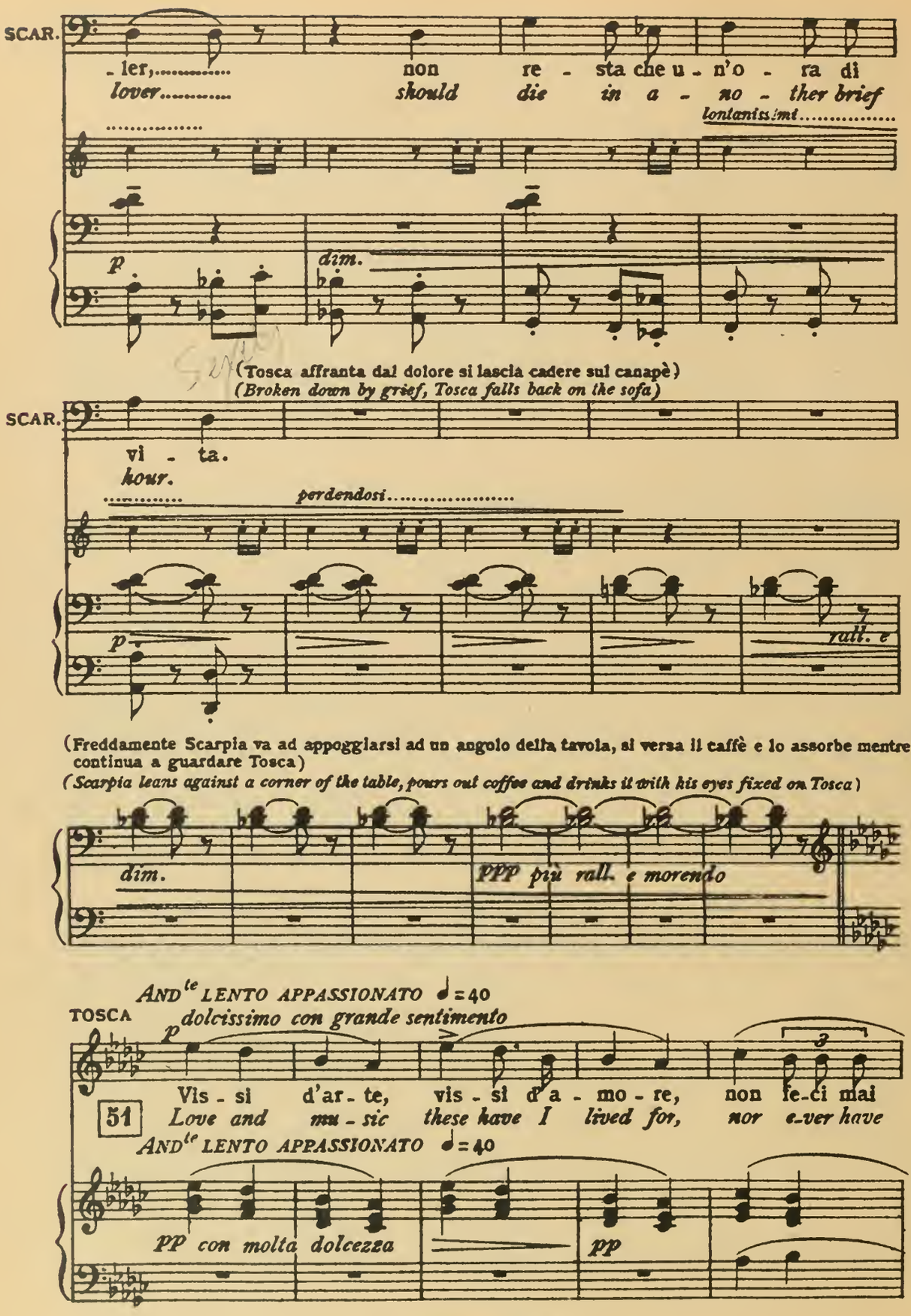
SCAR.

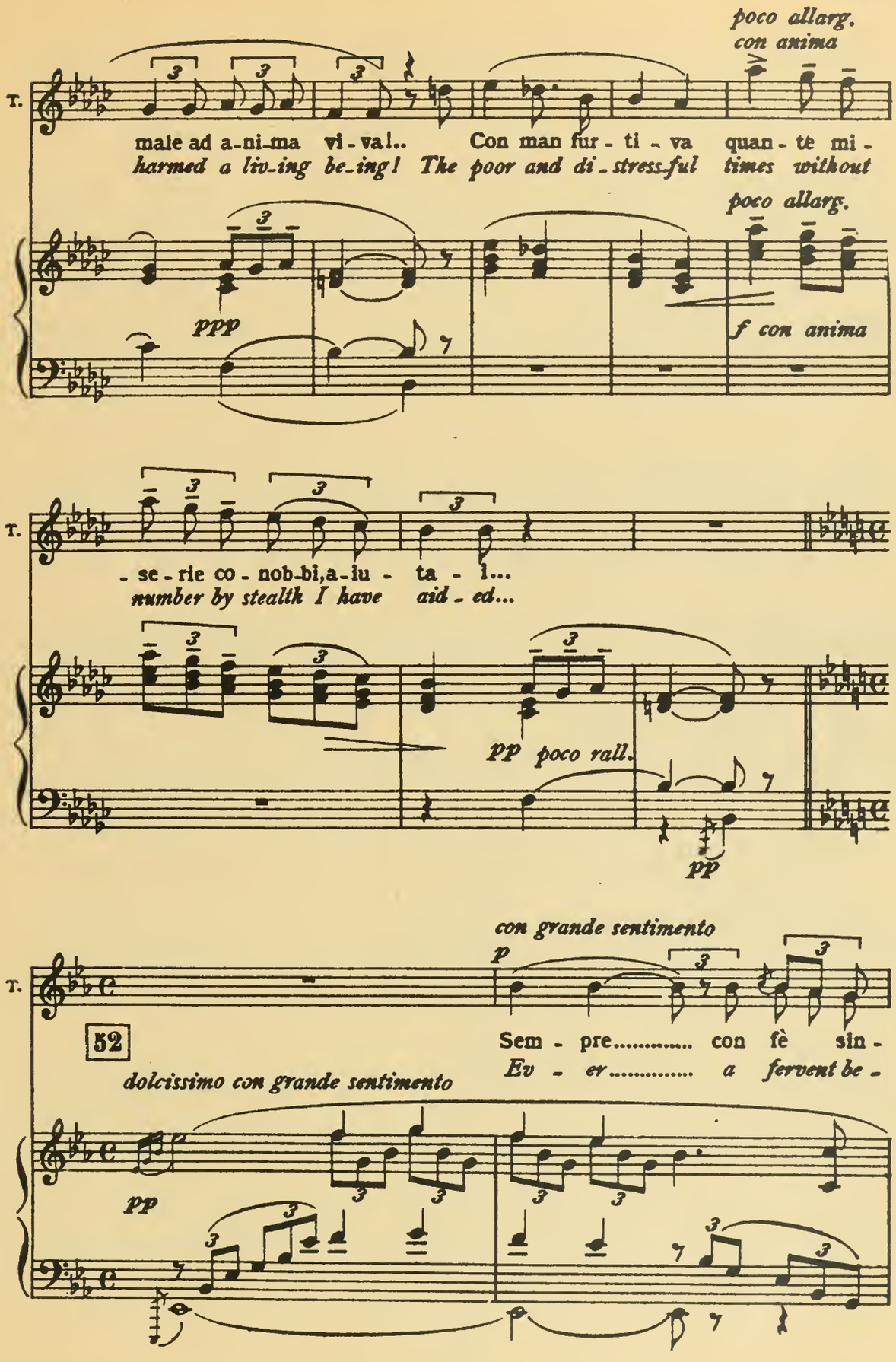
-giù si com-pia?... Là.....
*peo-ple are com-ple-ting?... There.....*

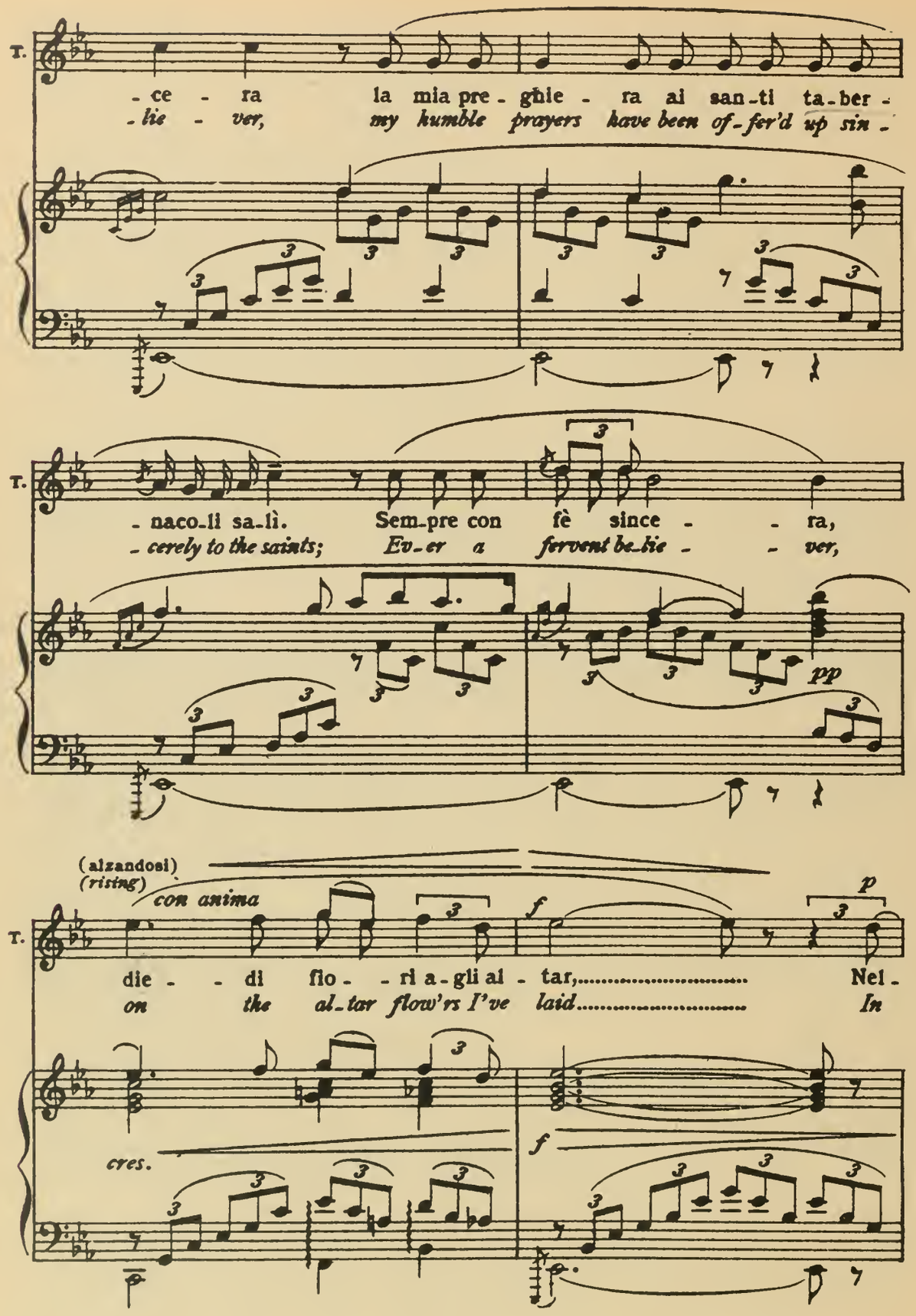
*cres.*

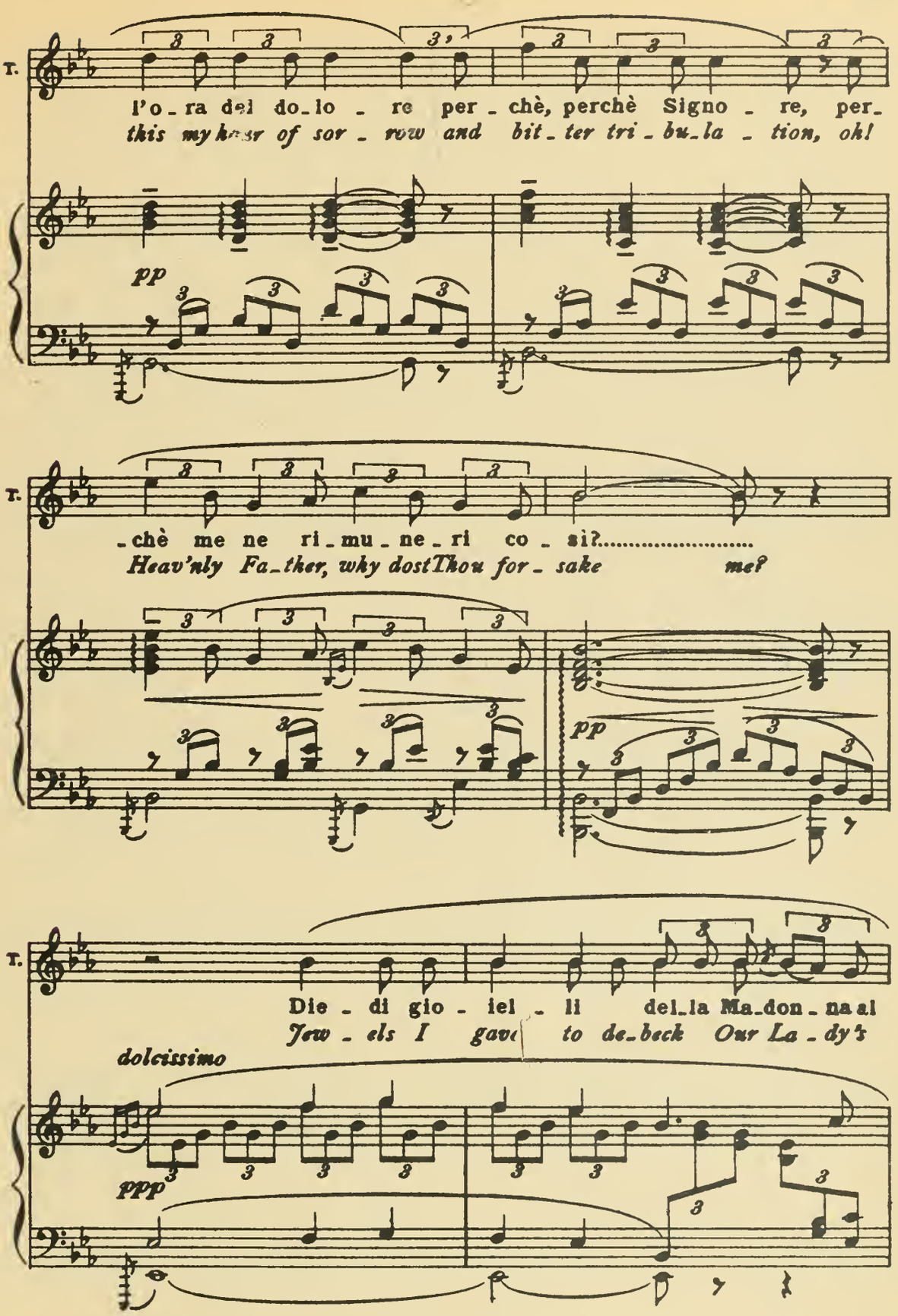
*cres.*

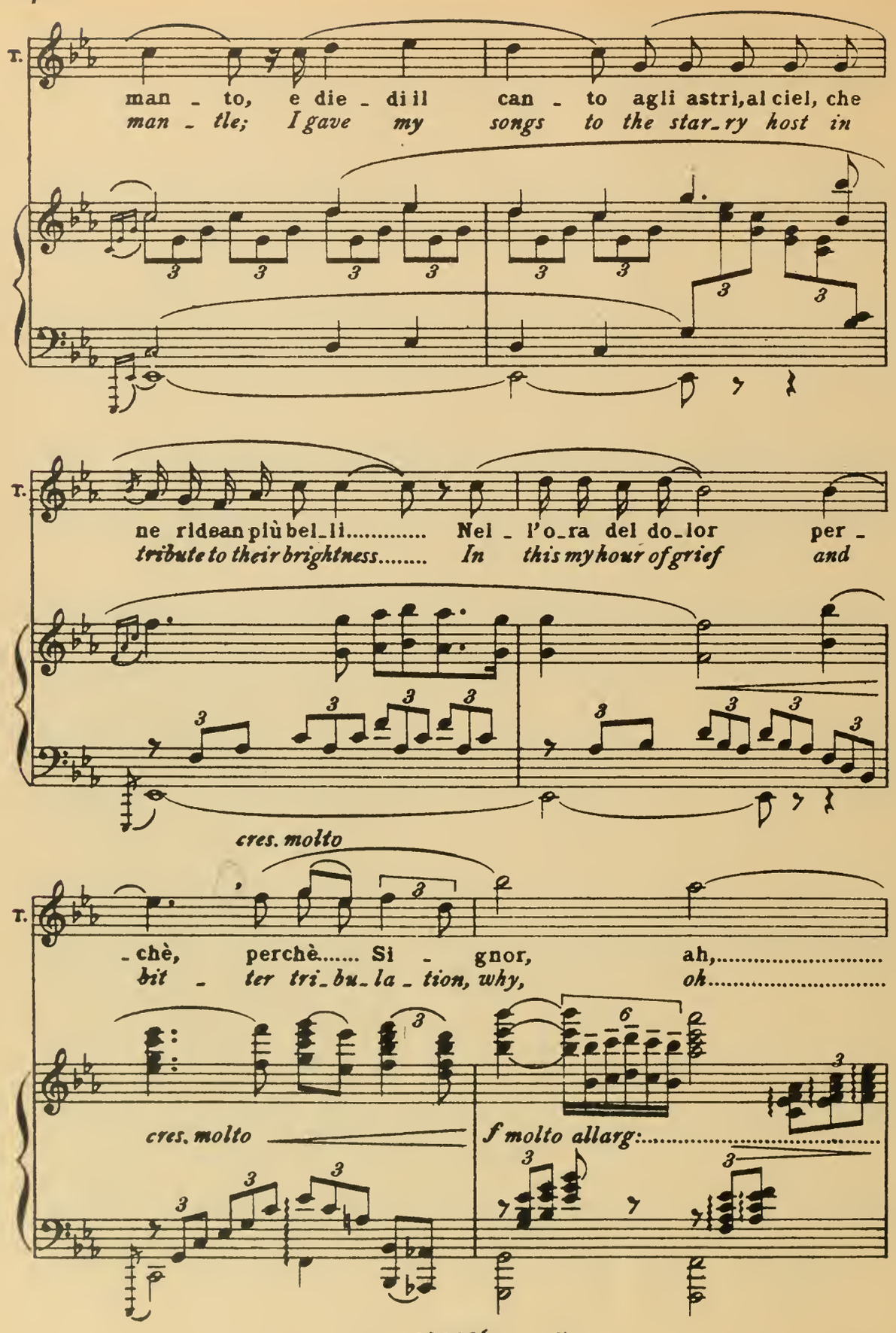

(pointing to window)
(Tosca fa un movimento di di-
(Tosca shudders in terror and
SCAR.
si driz - za un pa - ti - bo-lo!...
they have raised up a gal - lows-tree!...
dim. e allontanan-
f
dim.
sperazione e di spavento)
despair)
SCAR.
dosi a poco a poco
come un lamento
mf
f
(avvicinandosele)
(approaching her)
SCAR.
Al tuo Ma - - rio, per tuo vo -
'Tis your will then, that your fond
sempre più dim. e sempre più allontanandosi.....
come un lamento
mf
dim.

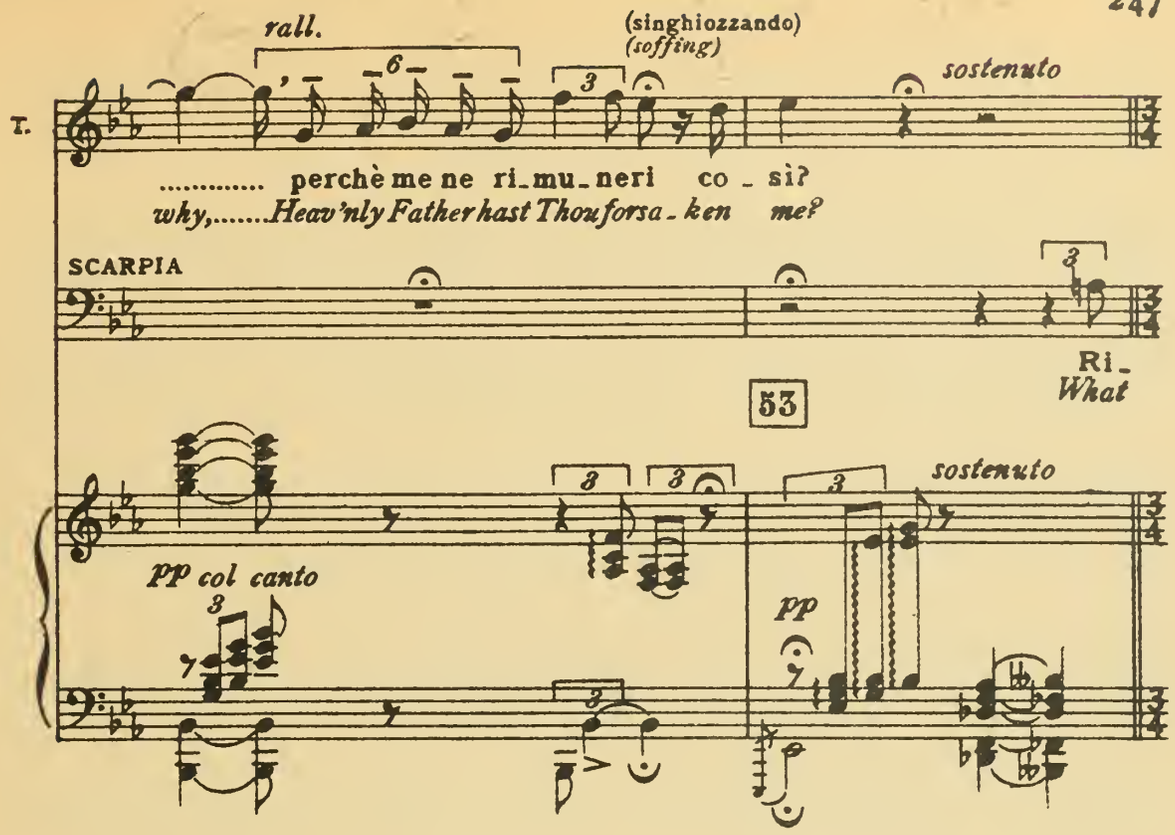

SCAR.
-ler,..... non re - sta che u - n'o - ra di
lover..... should die in a - no - ther brief
lontanissimi.....
p
dim.
(Tosca affranta dal dolore si lascia cadere sul canapè)
(Broken down by grief, Tosca falls back on the sofa)
SCAR.
vi - ta.
kour.
perdendosi.....
p
rall. e
(Freddamente Scarpia va ad appoggiarsi ad un angolo della tavola, si versa il caffè e lo assorbe mentre continua a guardare Tosca)
(Scarpia leans against a corner of the table, pours out coffee and drinks it with his eyes fixed on Tosca)
dim.
ppp più rall. e morendo
AND^te LENTO APPASSIONATO ♩=40
TOSCA
dolcissimo con grande sentimento
p
Vis - si d'ar - te, vis - si d'a - mo - re, non fe-ci mai
51
Love and mu - sic these have I lived for, nor e-ver have
AND^te LENTO APPASSIONATO ♩=40
pp con molta dolcezza
pp

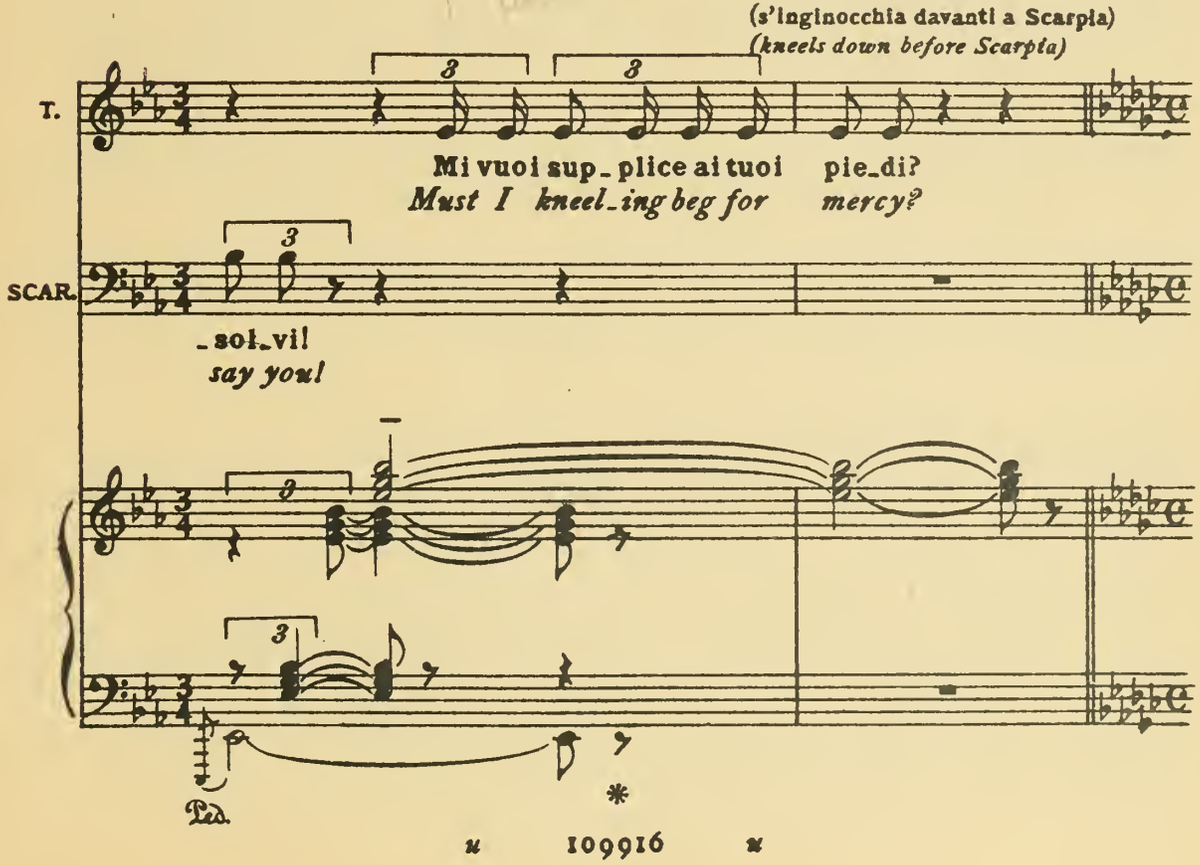

poco allarg.
con anima
T.
male ad a-ni-ma vi-va!.. Con man fur-ti-va quan-te mi-
harmed a liv-ing be-ing! The poor and di-stress-ful times without
poco allarg.
ppp
f con anima
T.
-se-rie co-nob-bi,a-iu-ta-l...
number by stealth I have aid-ed...
pp poco rall.
pp
con grande sentimento
p
T.
52
Sem-pre..... con fè sin-
Ev-er..... a fervent be-
dolcissimo con grande sentimento
pp

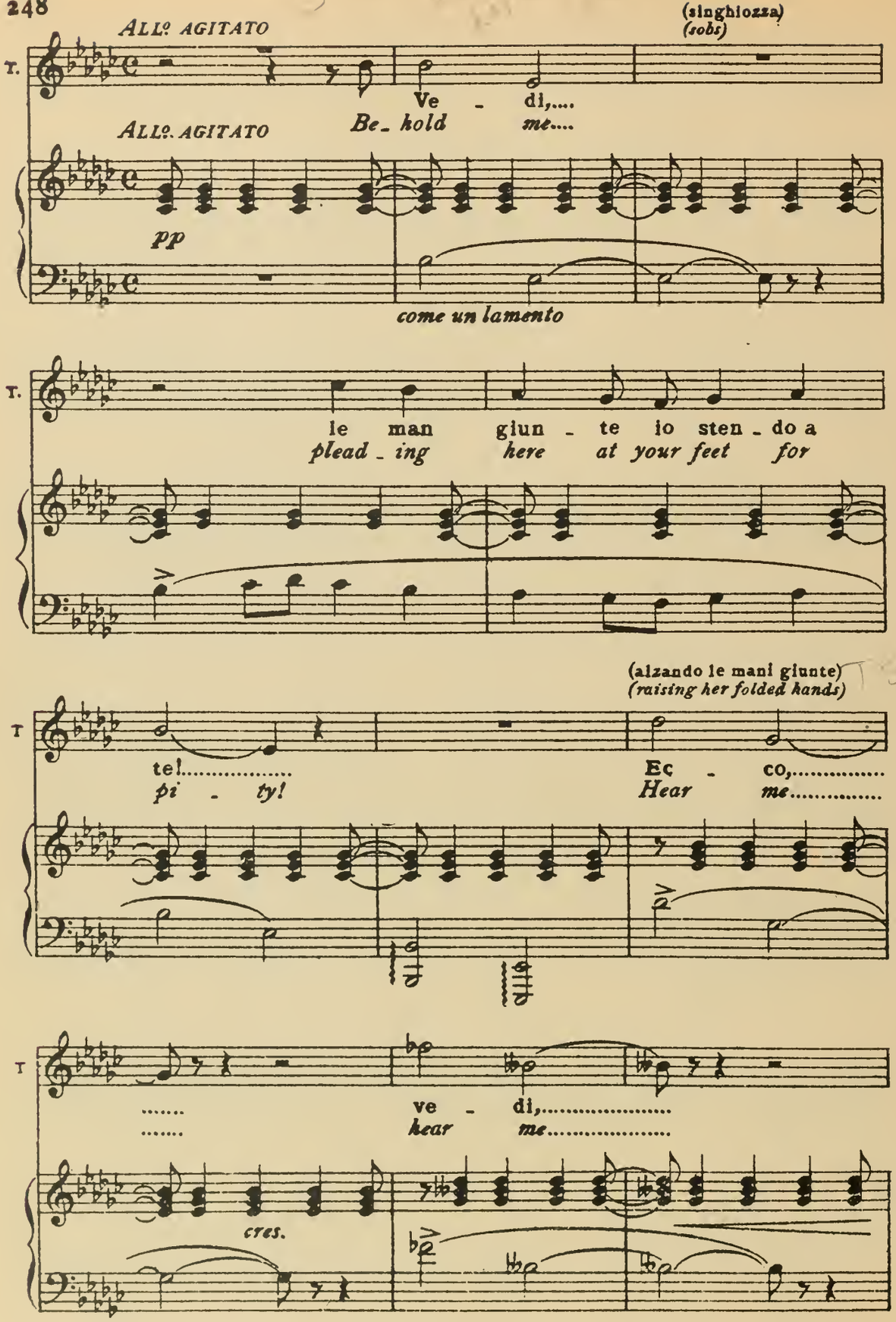

T.
-ce - ra la mia pre-ghie - ra ai san-ti ta-ber-
-lie - ver, my humble prayers have been of-fer'd up sin-
T.
-naco-li sa-lì. Sem-pre con fè since - - ra,
-cerely to the saints; Ev-er a fervent be-lie - - ver,
pp
(alzandosi)
(rising)
con anima
T.
die - - di flo - - ri a-gli al - tar,..... Nel-
on the al-tar flow'rs I've laid..... In
cres.
f
p
f

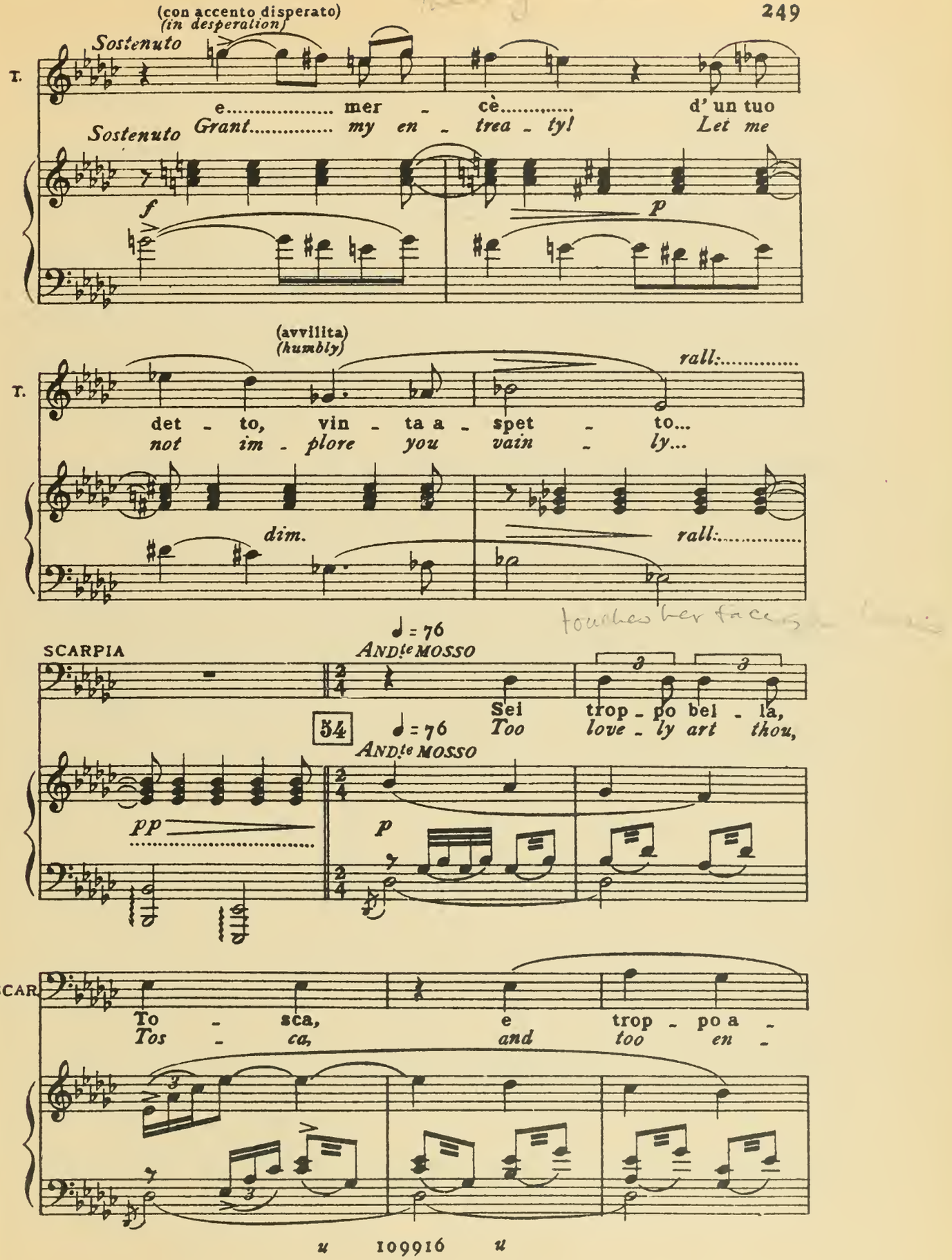

T.
l'o_ra del do_lo _ re per _ chè, perchè Signo _ re, per_
this my hour of sor _ row and bit _ ter tri _ bu_la _ tion, oh!
pp
T.
_chè me ne ri _ mu _ ne _ ri co _ si?.....
Heav'nly Fa_ther, why dost Thou for _ sake me?
pp
T.
Die _ di gio _ iel _ li del_la Ma_don _ na al
Jew _ els I gave to de_beck Our La _ dy's
dolcissimo
ppp

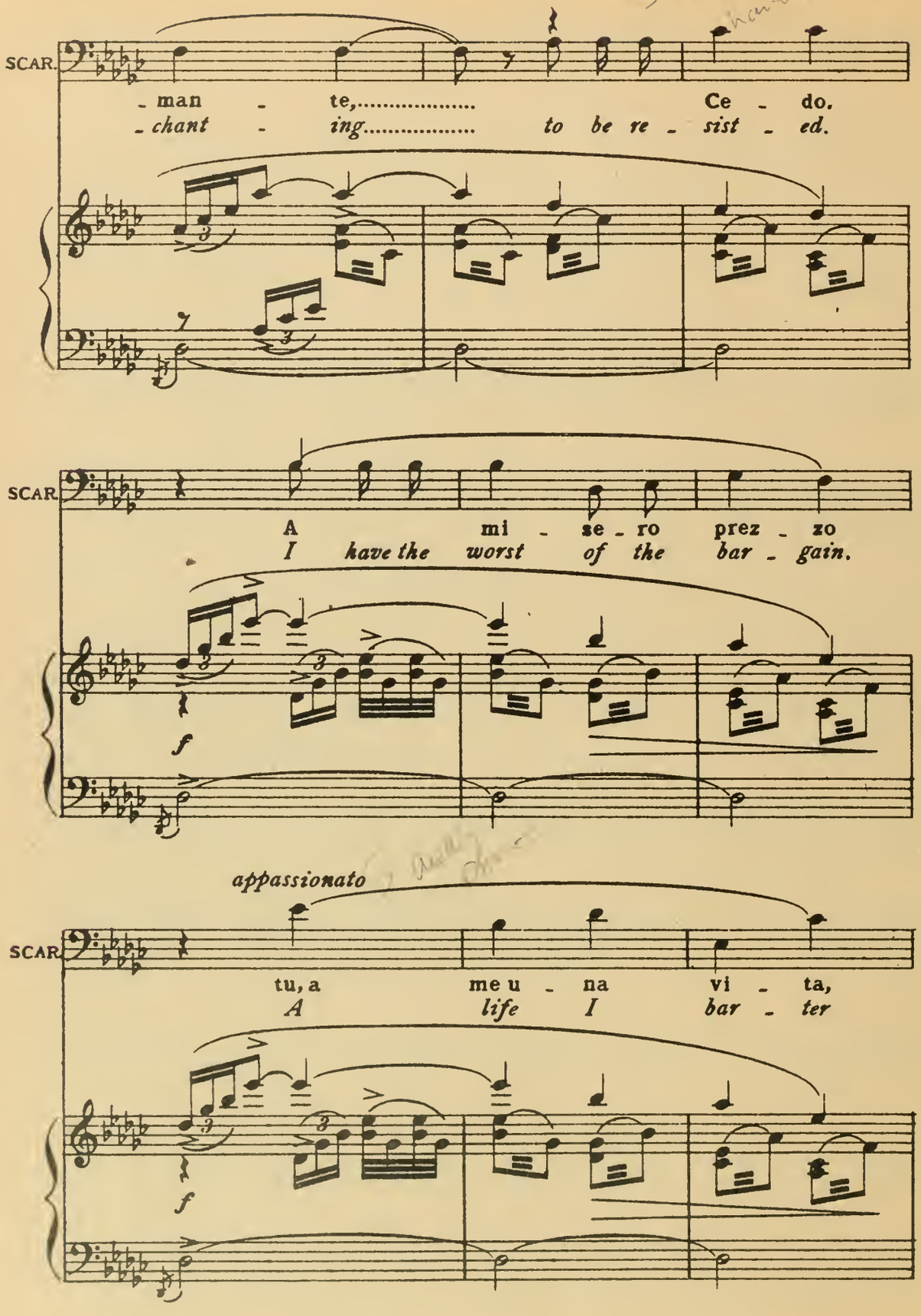

T.
man - to, e die - di il can - to agli astri, al ciel, che
man - tle; I gave my songs to the star_ry host in
T.
ne ridean più bel_li..... Nel - l'o_ra del do_lor per -
tribute to their brightness..... In this my hour of grief and
cres. molto
T.
- chè, perchè..... Si - gnor, ah,.....
bit - ter tri_bu_la - tion, why, oh.....
cres. molto
f molto allarg:.....


rall.
(singhiozzando)
(soffing)
sostenuto
T.
..... perchè me ne ri_mu_neri co _ sì?
why,.....Heav'nly Father hast Thou forsa _ ken me?
SCARPIA
Ri_
What
53
sostenuto
PP col canto
pp


(s'inginocchia davanti a Scarpia)
(kneels down before Scarpia)
T.
Mi vuoi sup_plice ai tuoi pie_di?
Must I kneel_ing beg for mercy?
SCAR.
_sol_vil
say you!
Ped.
*


ALLº AGITATO
(singhiozza)
(sobs)
T.
Ve - di,....
Be_hold me....
ALLº. AGITATO
pp
come un lamento
T.
le man giun - te io sten - do a
plead_ing here at your feet for
(alzando le mani giunte)
(raising her folded hands)
T
te!.....
pi - ty!
Ec - co,.....
Hear me.....
T
.....
.....
ve - di,.....
hear me.....
cres.


(con accento disperato)
(in desperation)
Sostenuto
T.
e..... mer - cè..... d' un tuo
Sostenuto
Grant..... my en - trea - ty! Let me
f
p
(avvilita)
(humbly)
rall:.....
T.
det - to, vin - ta a - spet - to...
not im - plore you vain - ly...
dim.
rall:.....
SCARPIA
♩ = 76
ANDte MOSSO
Sei trop - po bel - la,
Too love - ly art thou,
54
♩ = 76
ANDte MOSSO
pp
p
SCAR
To - sca, e trop - po a -
Tos - ca, and too en -


SCAR.
- man - te,..... Ce - do.
- chant - ing..... to be re - sist - ed.
SCAR.
A mi - se - ro prez - zo
I have the worst of the bar - gain.
f
appassionato
SCAR.
tu, a me u - na vi - ta,
A life I bar - ter
f

(alzandosi, con senso di gran disprezzo)
*(raising scornfully)*

T.

Va!
*Go!*

*dolce*
*p*

SCAR.

io, a te chieggo un' i - stan - te!
*a - gainst a minute of thy fa - vour!*

*p*

*p*

T.

*affrett.*

va! Mi fai ri - brez - zo! Va! va!
*Go! You make me shud - der! Go! go!*

*affrett:.....*

*f*

*f*

(bussano alla porta)
*(a knock at the door)*

(entrando tutto frettoloso e trafelato)
*(Enter Spoletta in haste and much agitated)*

SPOL. *ALLEGRO*

Ec - cel -
*Ex - cel -*

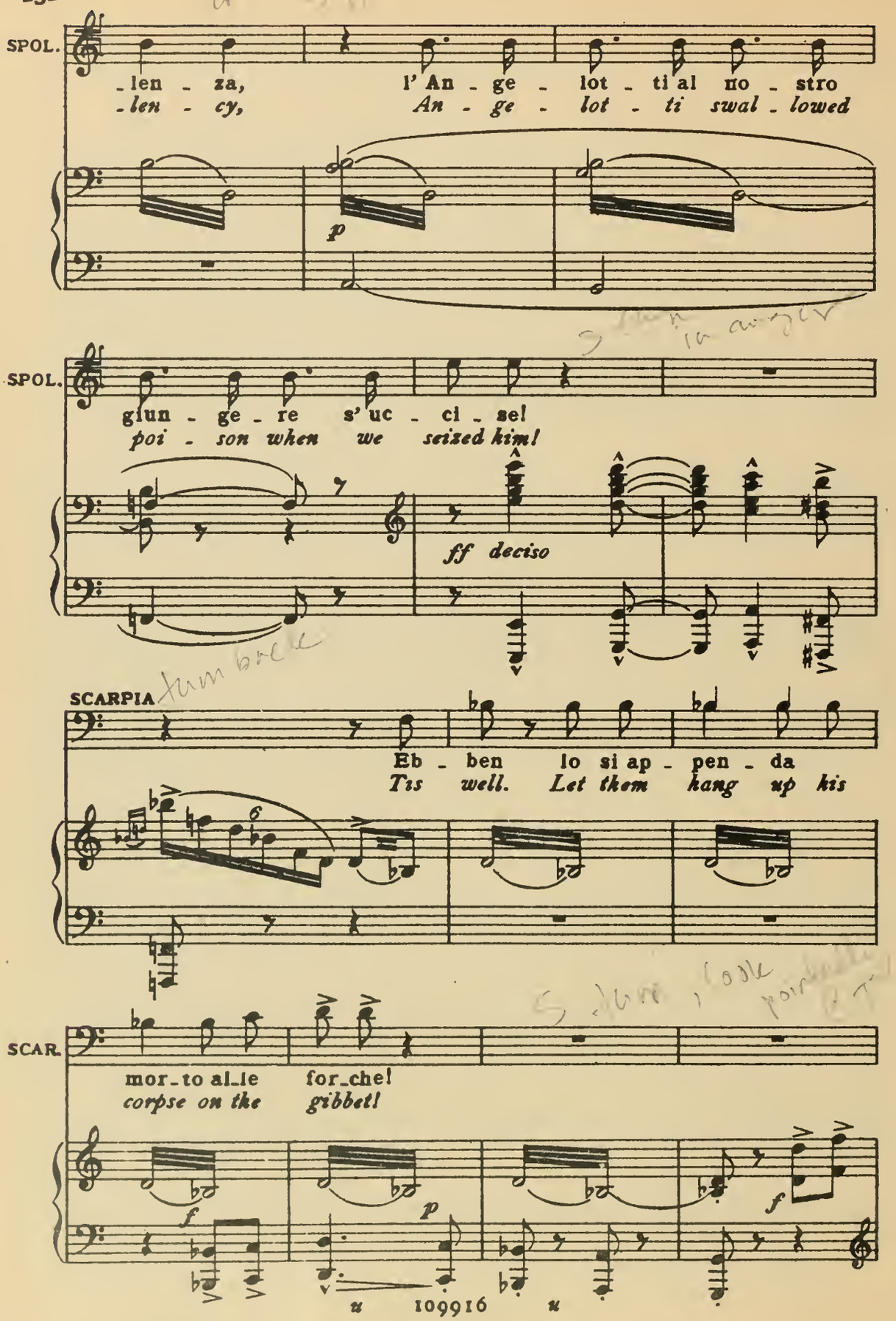
SCARPIA

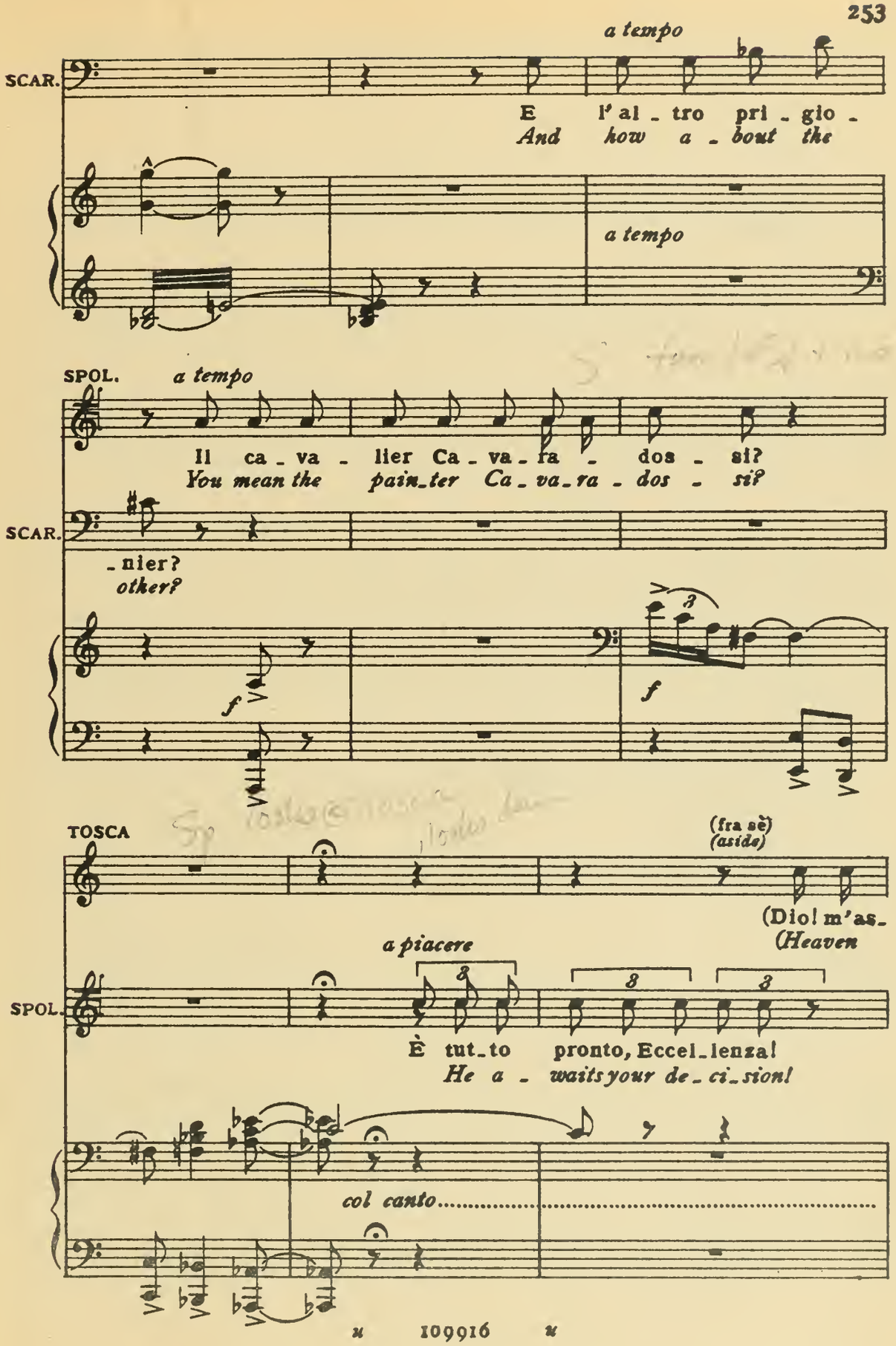
55 *ALLEGRO*

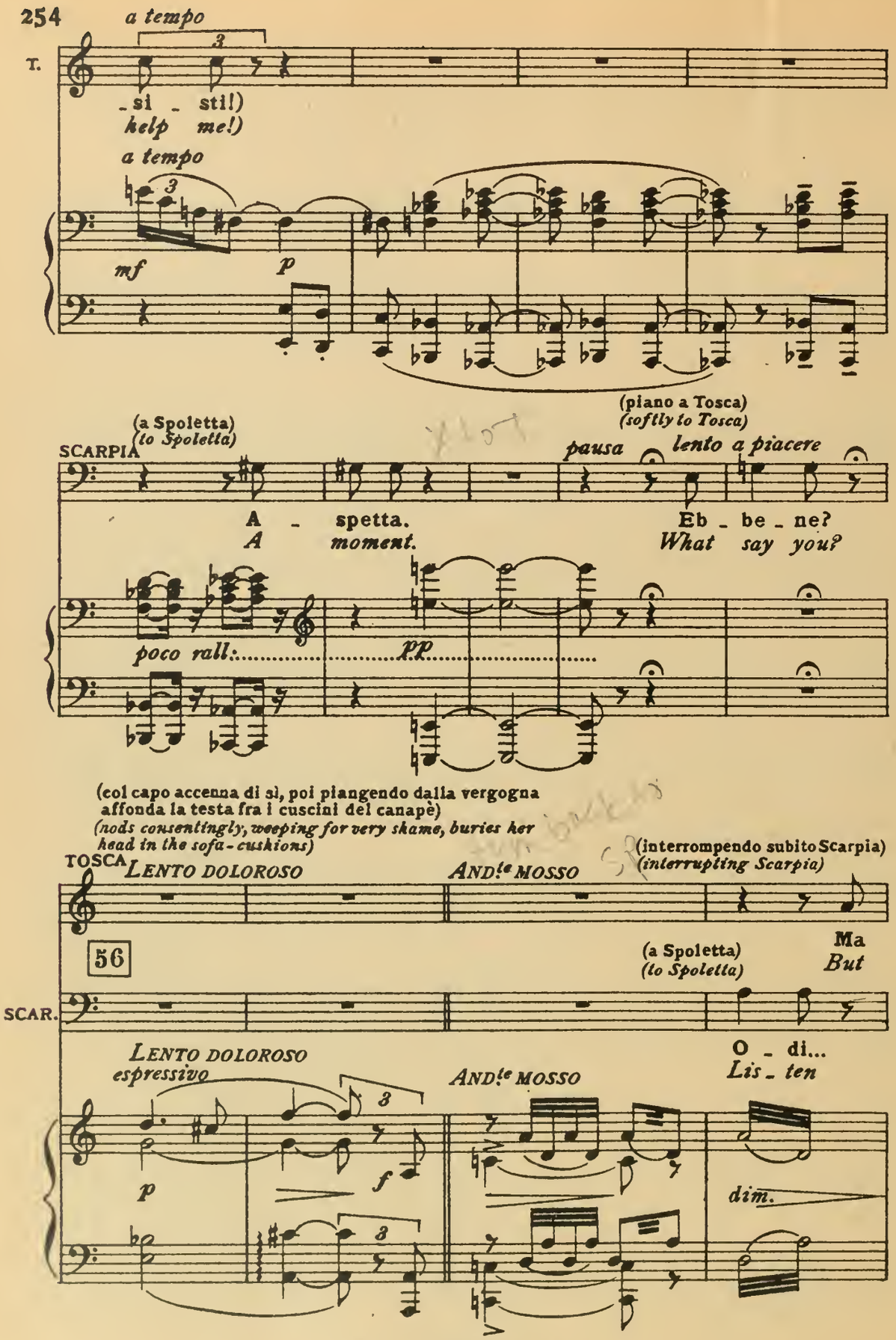
Chi è là?
*Who's there?*

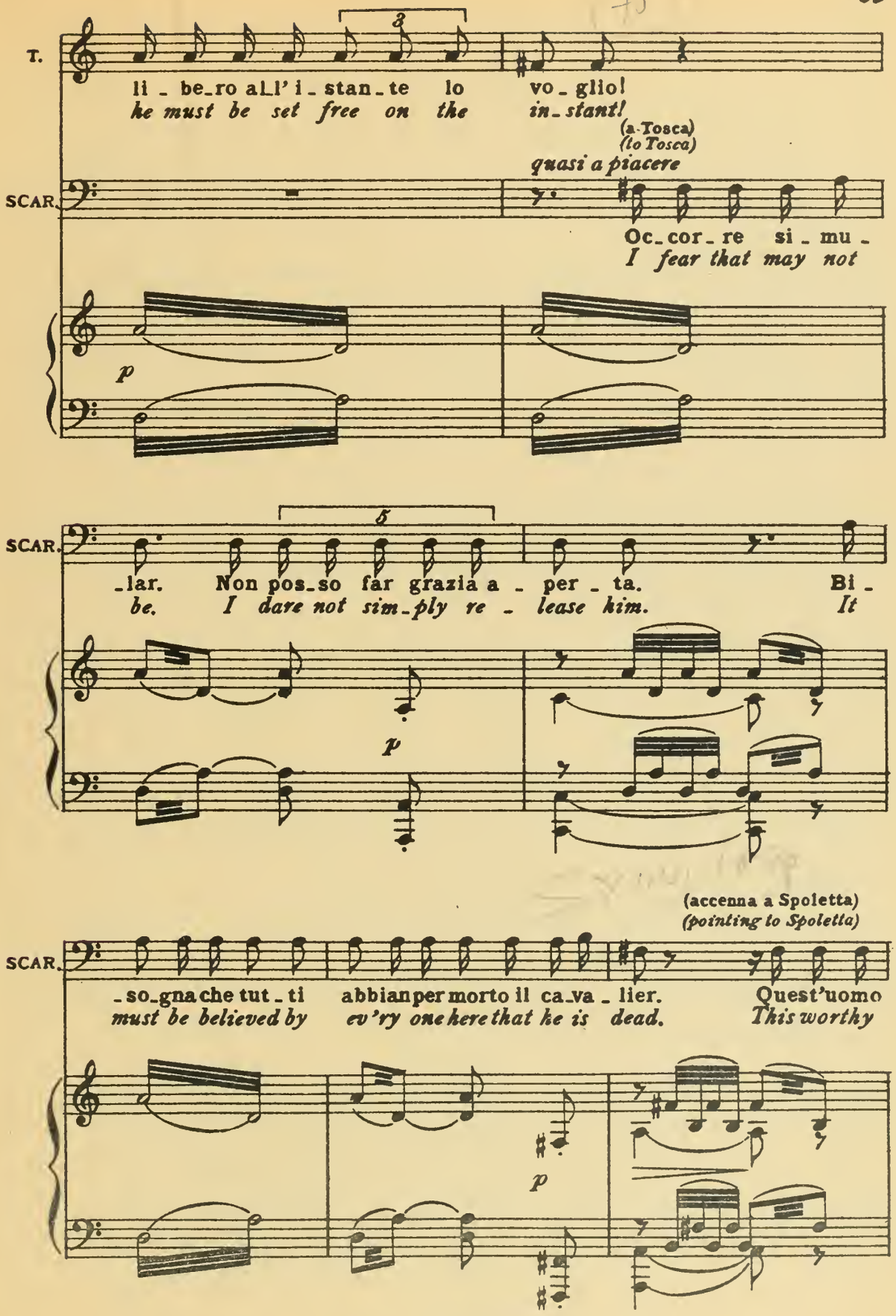
*f*

*f* *p*


SPOL.
-len - za, l' An - ge - lot - ti al no - stro
-len - cy, An - ge - lot - ti swal - lowed
p
SPOL.
giun - ge - re s' uc - ci - se!
poi - son when we seized him!
ff deciso
SCARPIA
Eb - ben lo si ap - pen - da
Tis well. Let them hang up his
SCAR.
mor - to al - le for - che!
corpse on the gibbet!
f
p
f


a tempo
SCAR.
E l'al - tro pri - gio -
And how a - bout the
a tempo
SPOL.
a tempo
Il ca - va - lier Ca - va - ra - dos - si?
You mean the pain_ter Ca_va_ra - dos - si?
SCAR.
- nier?
other?
f
f
TOSCA
(fra sè)
(aside)
(Dio! m'as-
(Heaven
a piacere
SPOL.
È tut_to pronto, Eccel_lenza!
He a - waits your de_ci_sion!
col canto


a tempo
T.
-si - sti!)
help me!)
a tempo
mf
p
(piano a Tosca)
(softly to Tosca)
(a Spoletta)
(to Spoletta)
SCARPIA
pausa
lento a piacere
A - spetta.
A moment.
Eb - be - ne?
What say you?
poco rall.
pp
(col capo accenna di sì, poi piangendo dalla vergogna affonda la testa fra i cuscini del canapè)
(nods consentingly, weeping for very shame, buries her head in the sofa-cushions)
(interrompendo subito Scarpia)
(interrupting Scarpia)
TOSCA
LENTO DOLOROSO
AND.te MOSSO
56
(a Spoletta)
(to Spoletta)
Ma
But
SCAR.
LENTO DOLOROSO
espressivo
AND.te MOSSO
O - di...
Lis - ten
p
f
dim.


T.
li - be_ro al_l' i - stan_te lo vo_glio!
he must be set free on the in_stant!
(a Tosca)
(to Tosca)
quasi a piacere
SCAR.
Oc_cor_re si_mu_
I fear that may not
p
SCAR.
_lar. Non pos_so far grazia a - per - ta. Bi -
be. I dare not sim_ply re - lease him. It
p
(accenna a Spoletta)
(pointing to Spoletta)
SCAR.
_so_gna che tut_ti abbian per morto il ca_va_lier. Quest'uomo
must be believed by ev'ry one here that he is dead. This worthy
p

TOSCA

Chi m'as-si - cu - ra?
*Can he be trust-ed?*

SCAR.

fi - do prov-ve - de - rà.
*fel-low will manage all.*

*Trust the*

*più piano*

(volgendosi a Spoletta)
*(turning to Spoletta)*

SCAR.

L' ordin ch'io gli da-rò voi qui pre - sen - te. Spo-let-ta:
*order I shall give him, here in your pre - sence..... Spo-let-ta:*

(Spoletta frettolosamente va a chiudere poi ritorna presso Scarpia)
*(Spoletta hastens to shut the door, and then returns to Scarpia)*

*ALLEGRO*

SCAR.

chiudi.
*shut that door.*

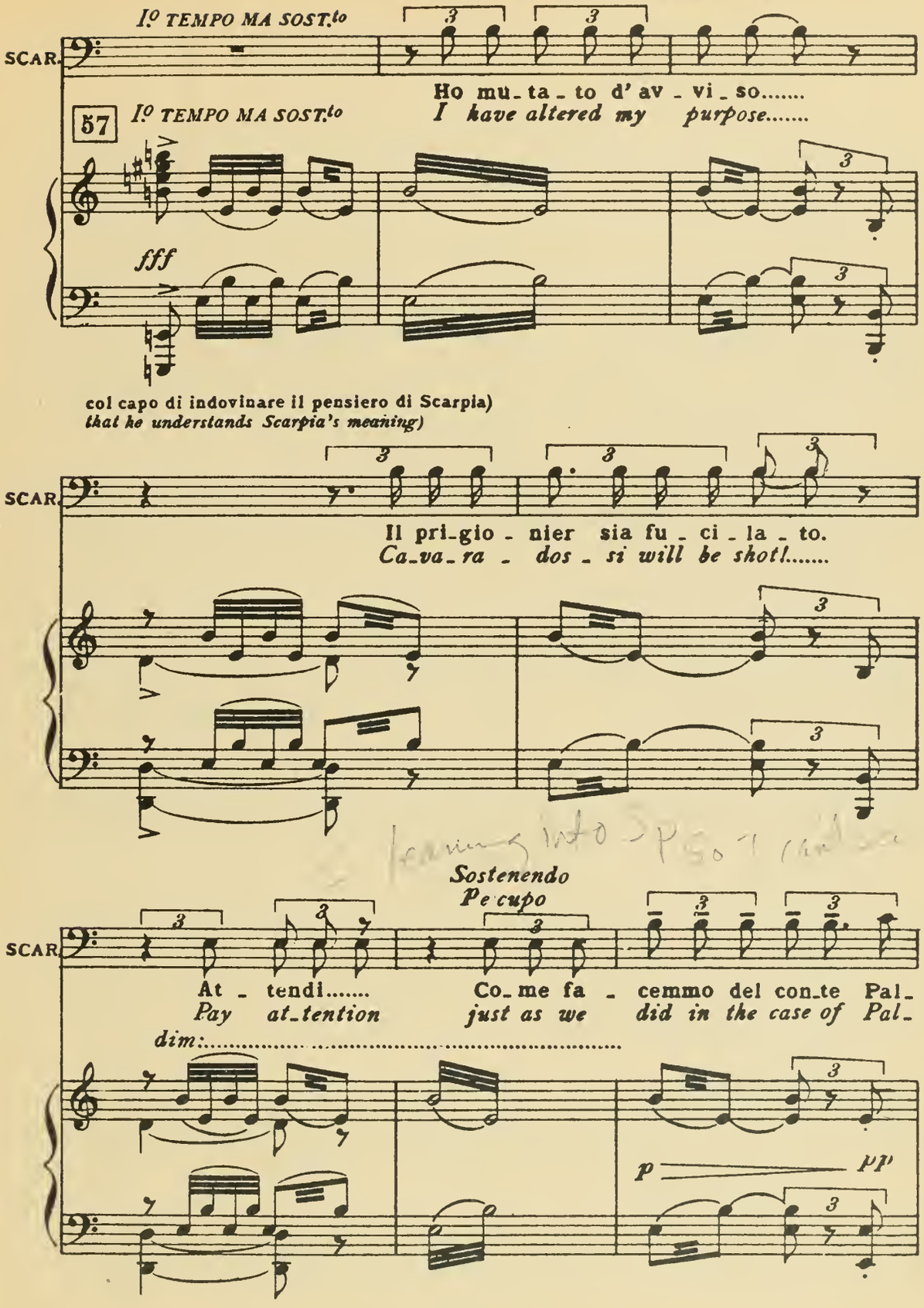
*ALLEGRO*

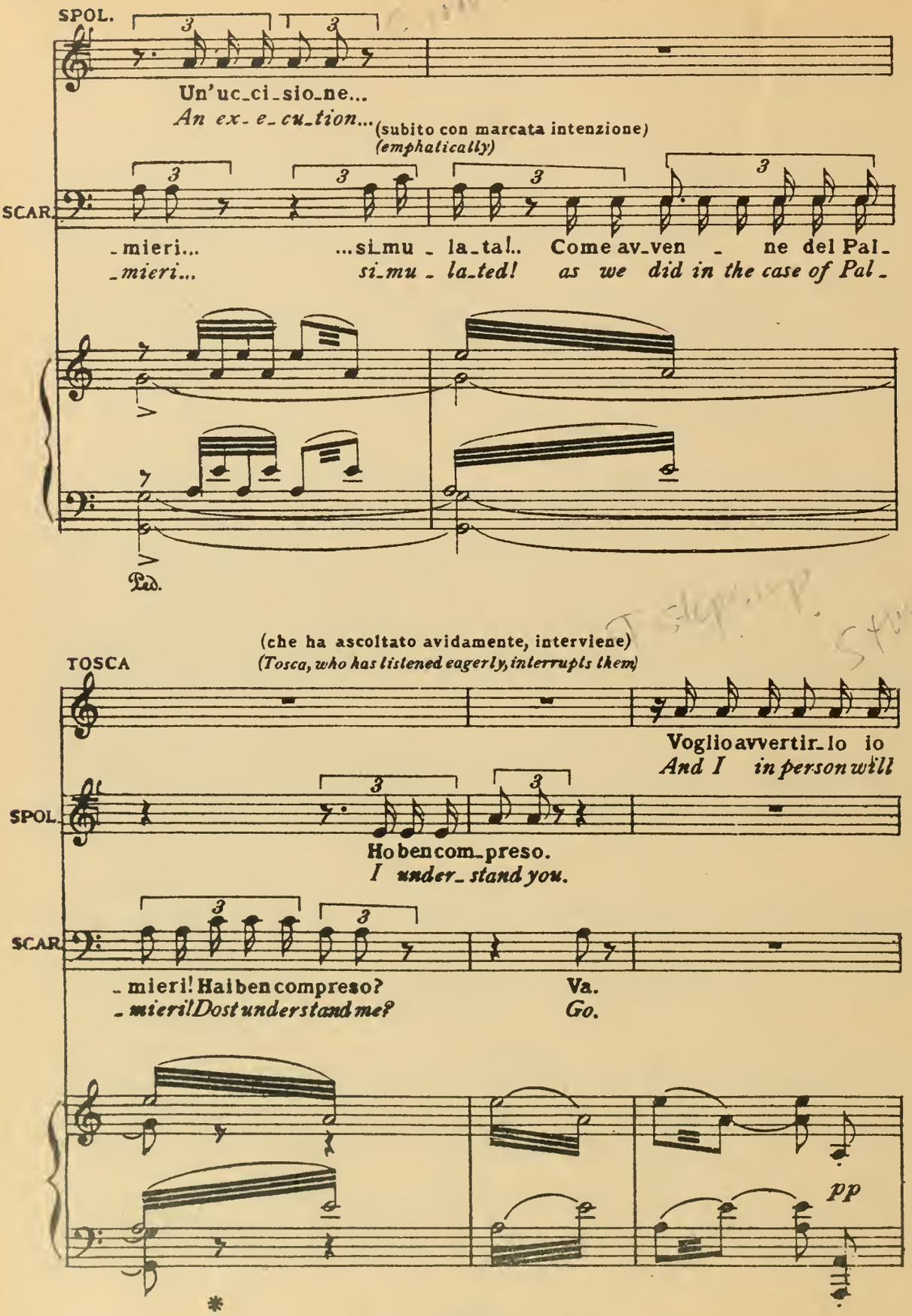
*cres. molto*

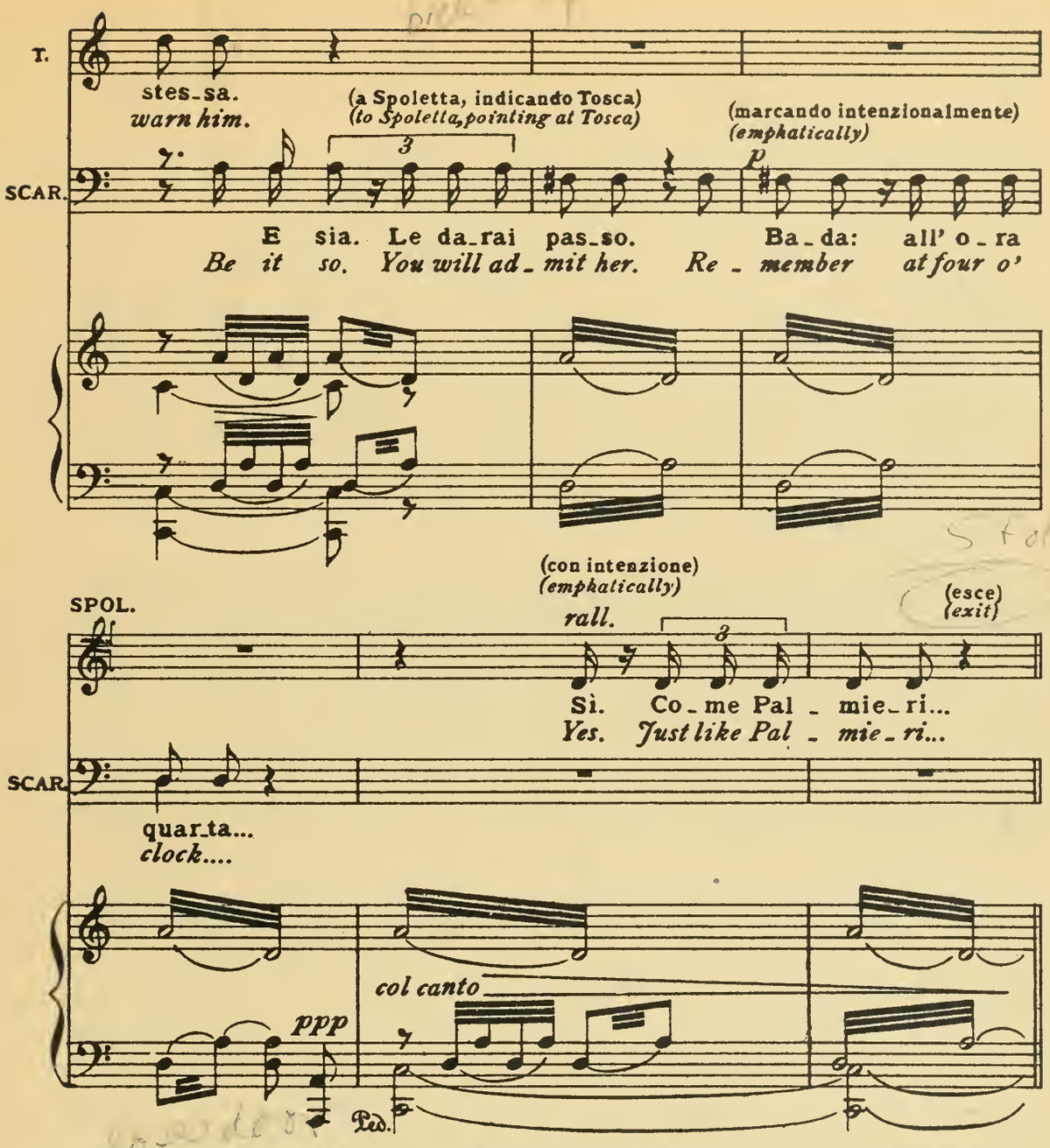
*f*

*p*

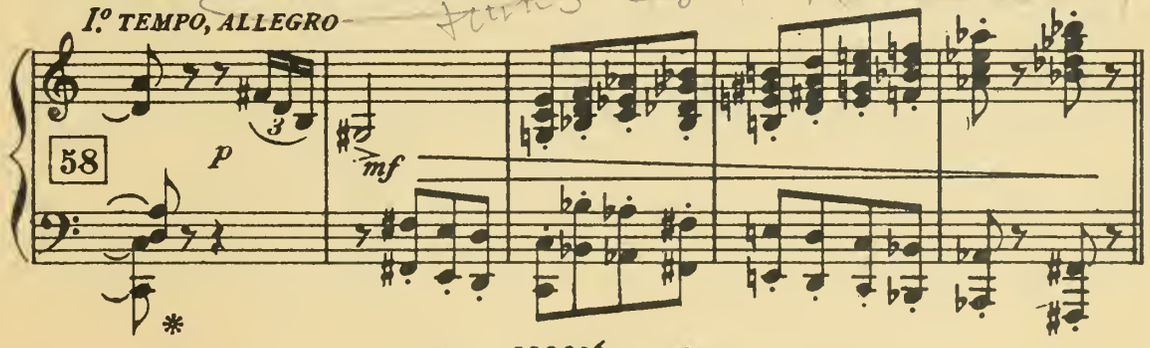
(fissa con intenzione Spoletta che accenna replicatamente
*(looking fixedly at Spoletta who repeatedly indicates, by nods,*

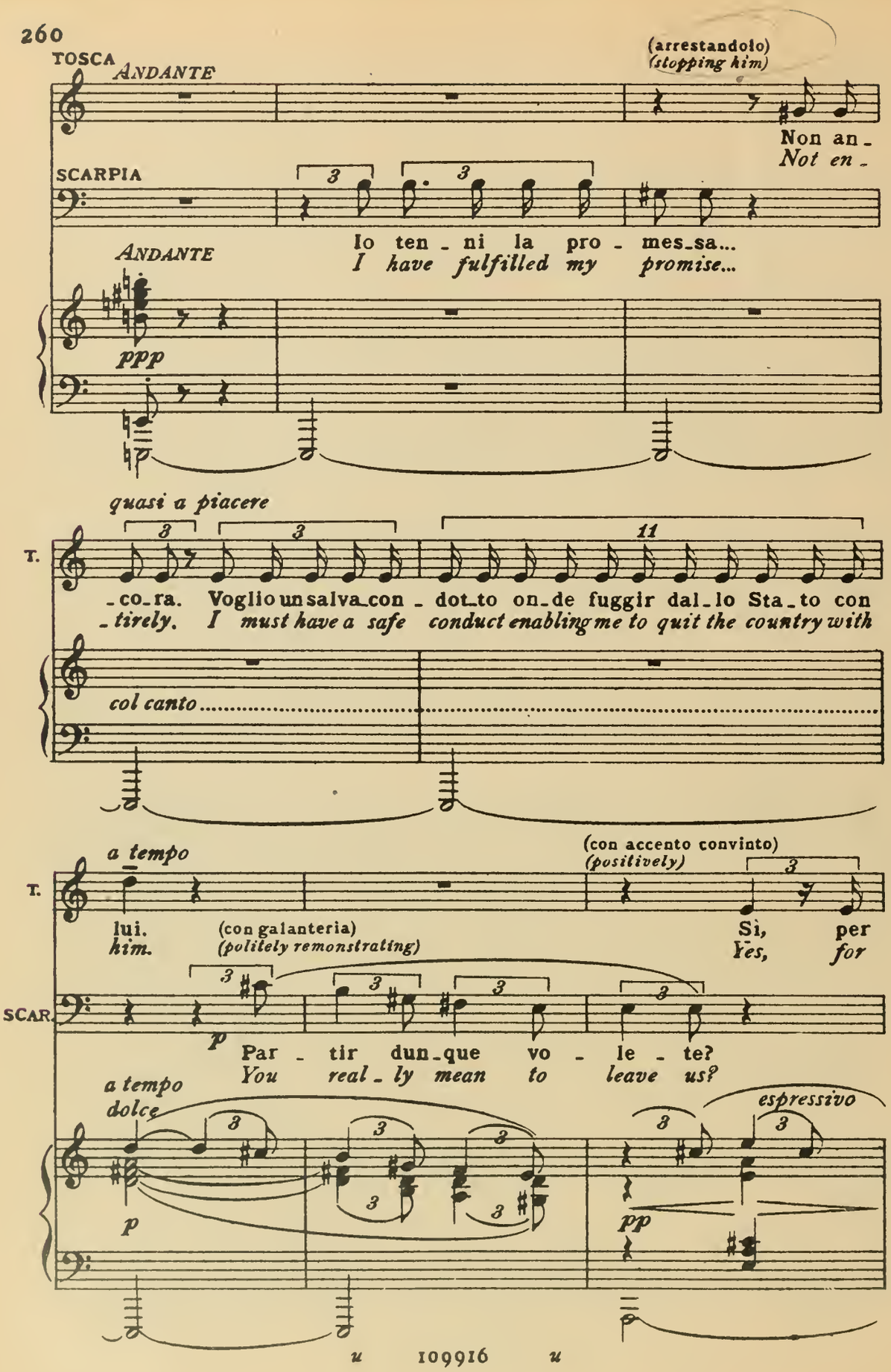


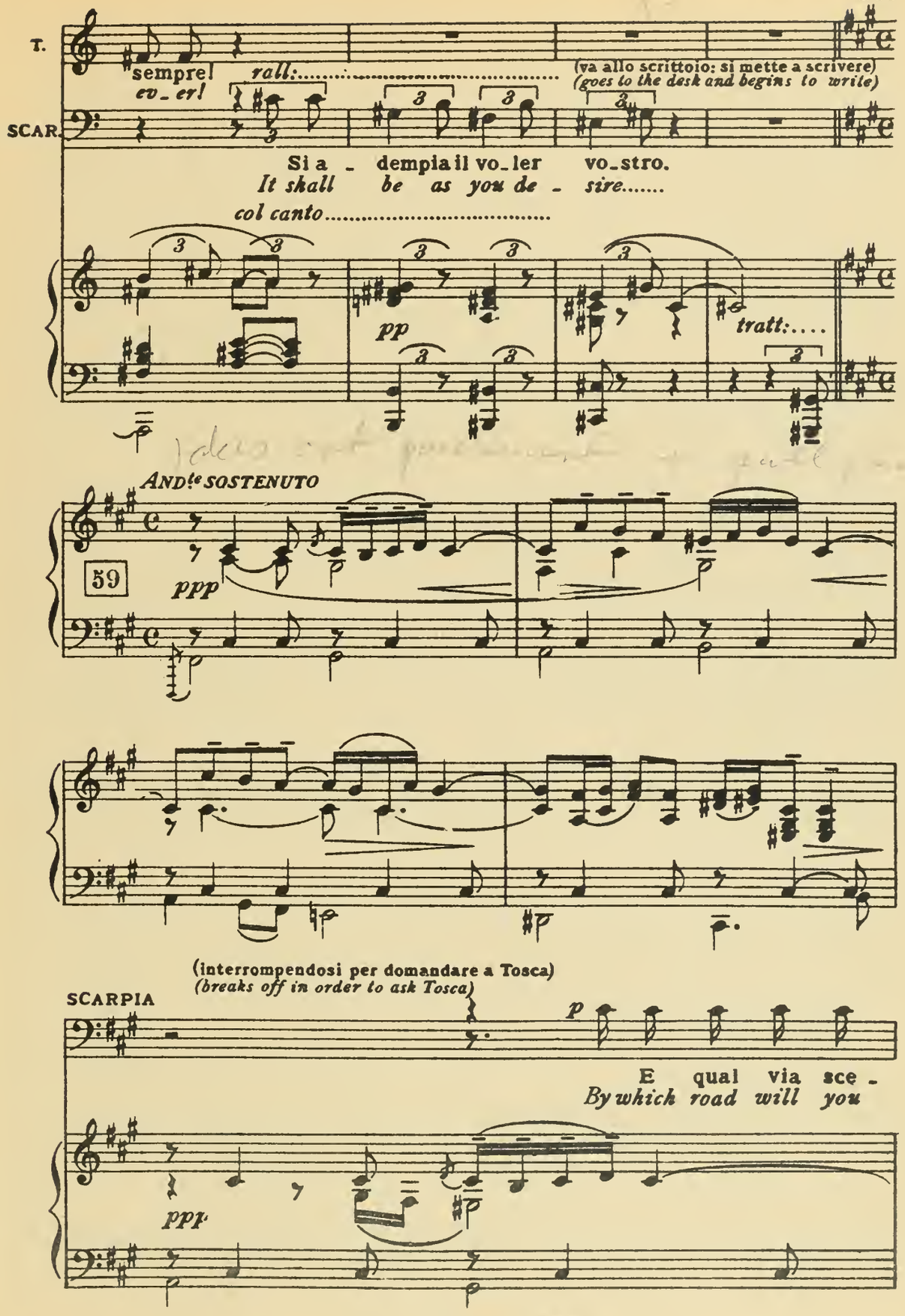

SPOL.
Un'uc_ci_sio_ne...
An ex_e_cu_tion...
(subito con marcata intenzione)
(emphatically)
SCAR.
_mieri...
...si_mu_la_ta!..
Come av_ven_ne del Pal_
_mieri...
si_mu_la_ted!
as we did in the case of Pal_
Ped.
(che ha ascoltato avidamente, interviene)
(Tosca, who has listened eagerly, interrupts them)
TOSCA
Voglio avvertir_lo io
And I in person will
SPOL.
Ho ben com_preso.
I under_stand you.
SCAR.
_mieri! Hai ben compreso?
_mieri! Dost understand me?
Va.
Go.
pp

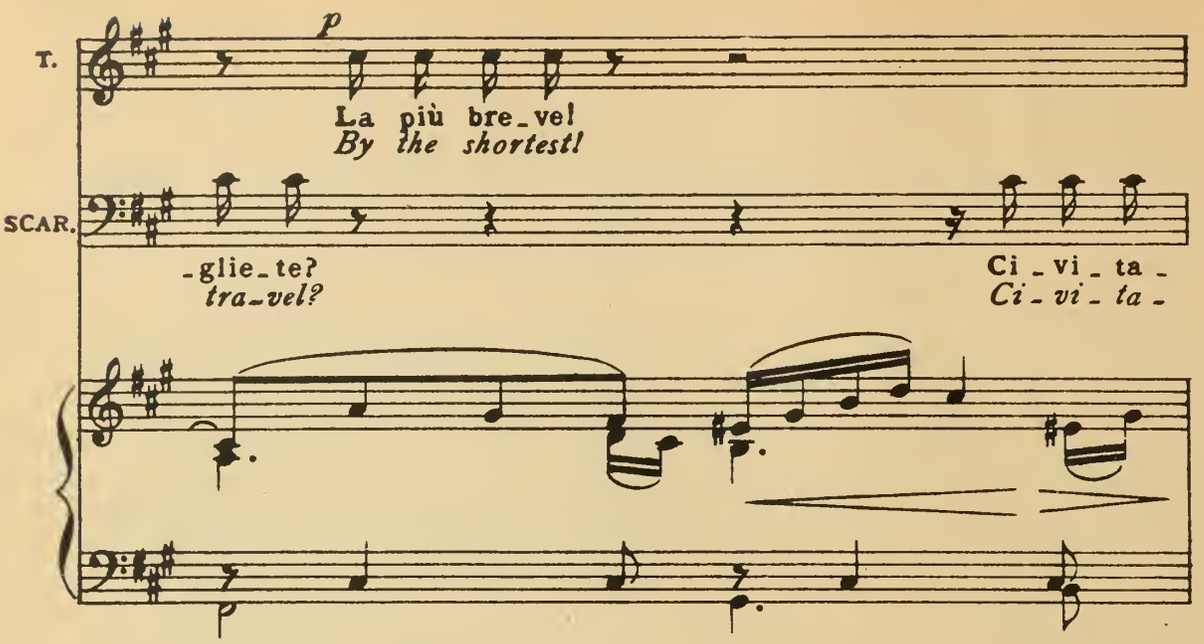



(Scarpia, ritto presso la porta, ascolta Spoletta allontanarsi, poi trasformato nel viso e nei gesti si avvicina con grande passione a Tosca)
*(Scarpia, standing by the door, listens to Spoletta's retreating steps. Then, changing his manner and expression, he turns passionately)*

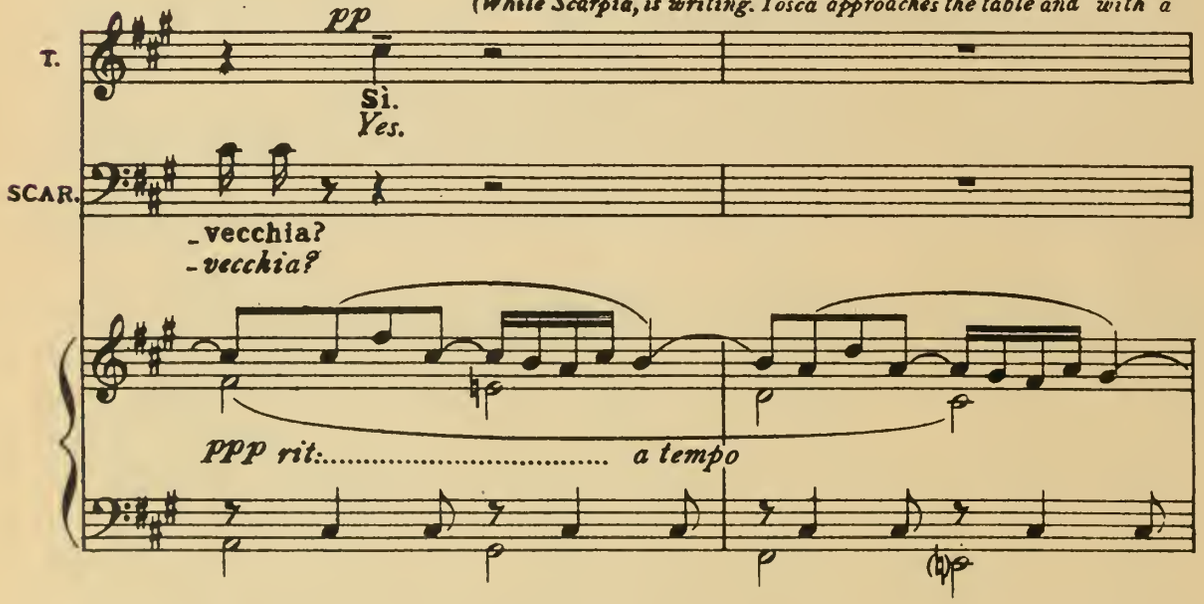



TOSCA
ANDANTE
(arrestandolo)
(stopping him)
Non an-
Not en-
SCARPIA
Io ten-ni la pro-mes-sa...
I have fulfilled my promise...
ANDANTE
ppp
quasi a piacere
T.
-co-ra. Voglio un salva-con-dot-to on-de fuggir dal-lo Sta-to con
-tirely. I must have a safe conduct enabling me to quit the country with
col canto
a tempo
(con accento convinto)
(positively)
lui.
him.
(con galanteria)
(politely remonstrating)
Sì, per
Yes, for
SCAR.
p
Par-tir dun-que vo-le-te?
You real-ly mean to leave us?
a tempo
dolce
espressivo
p
pp

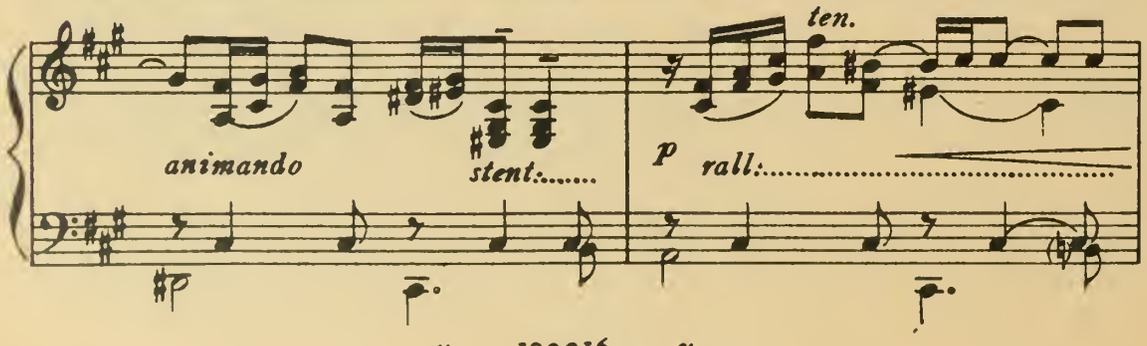

T.
sempre!
ev_er!
rall:.....
(va allo scrittoio: si mette a scrivere)
(goes to the desk and begins to write)
SCAR.
Si a - dempia il vo_ler vo_stro.
It shall be as you de - sire.....
col canto.....
pp
tratt:.....
ANDte SOSTENUTO
59
ppp
(interrompendosi per domandare a Tosca)
(breaks off in order to ask Tosca)
SCARPIA
p
E qual via sce -
By which road will you
ppp



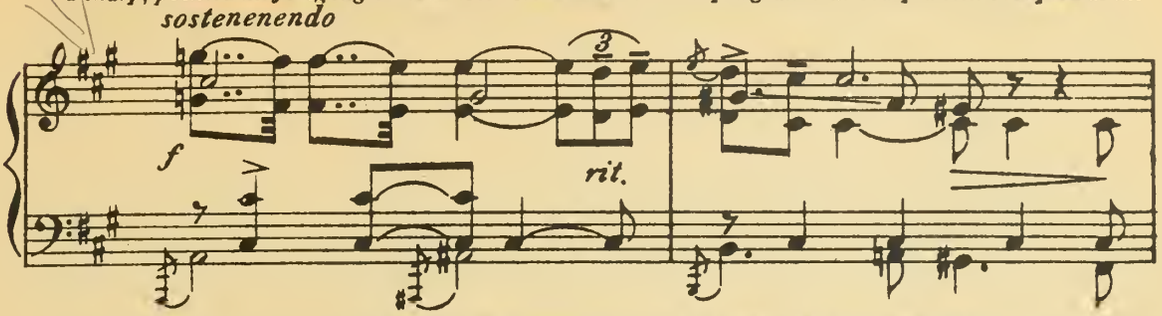

(mentre Scarpia scrive, Tosca si e avvicinata alla tavola e col_
(While Scarpia, is writing. Tosca approaches the table and with a



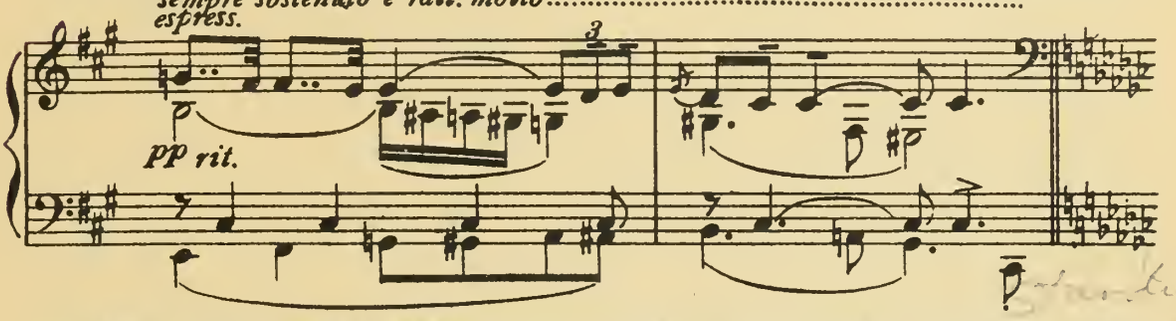

la mano tremante prende il bicchiere di vino versato da Scarpia, ma nel portare il bicchiere
trembling hand takes up the glass filled with wine by Scarpia, and, as she raises it to her lips, perceives



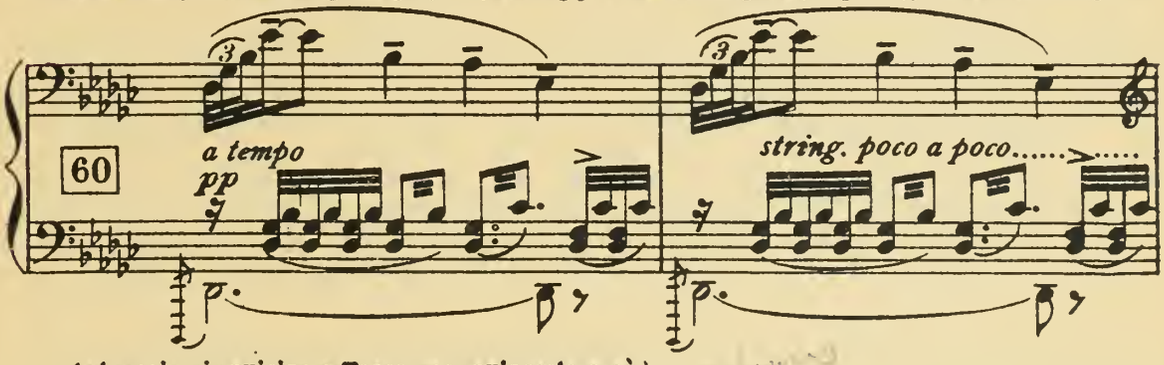
alle labbra, scorge sulla tavola un coltello affilato ed a punta; dà una rapida occhiata a Scarpia - che in quel momento è occupato a scrivere - e con infinite precauzioni cerca d'impossessarsi del
*a sharp, pointed knife eging on the table - cloth. She casts a rapid glance at Scarpia still occupied at the*




coltello, che poi dissimula dietro di sè, appoggiandosi alla tavola e sempre sorvegliando Scarpia.
*desk, and with infinite caution takes possession of the knife, which she hides behind her, leaning on the ta-*



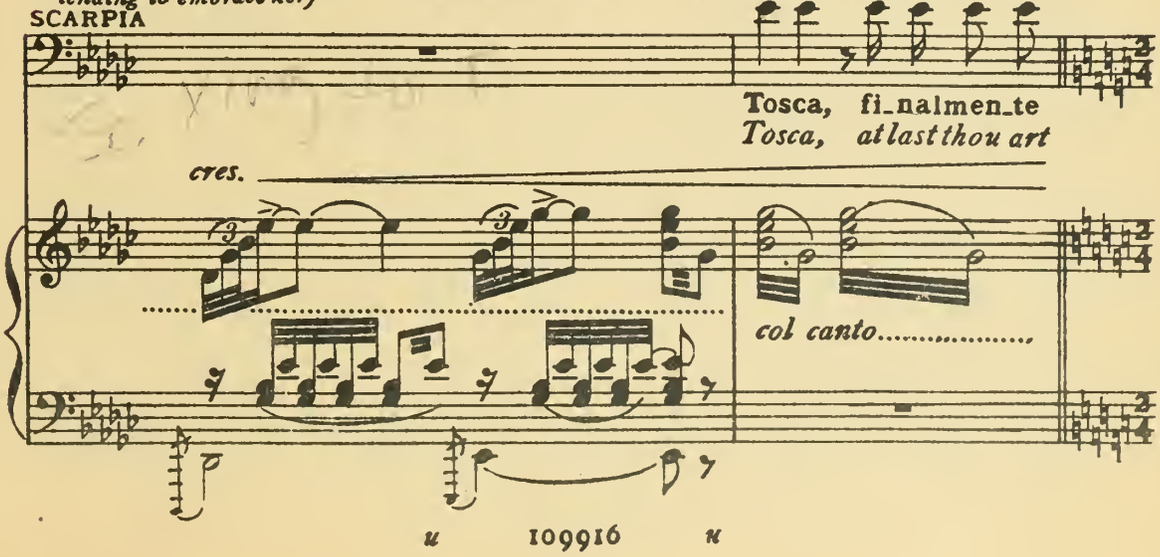

Questi ha finito di scrivere il salvacondotto, vi mette il sigillo, ripiega il foglio; quindi aprendo
*ble and carefully watching Scarpia, who, having finished writing the passport, offixes his seal to it, folds*

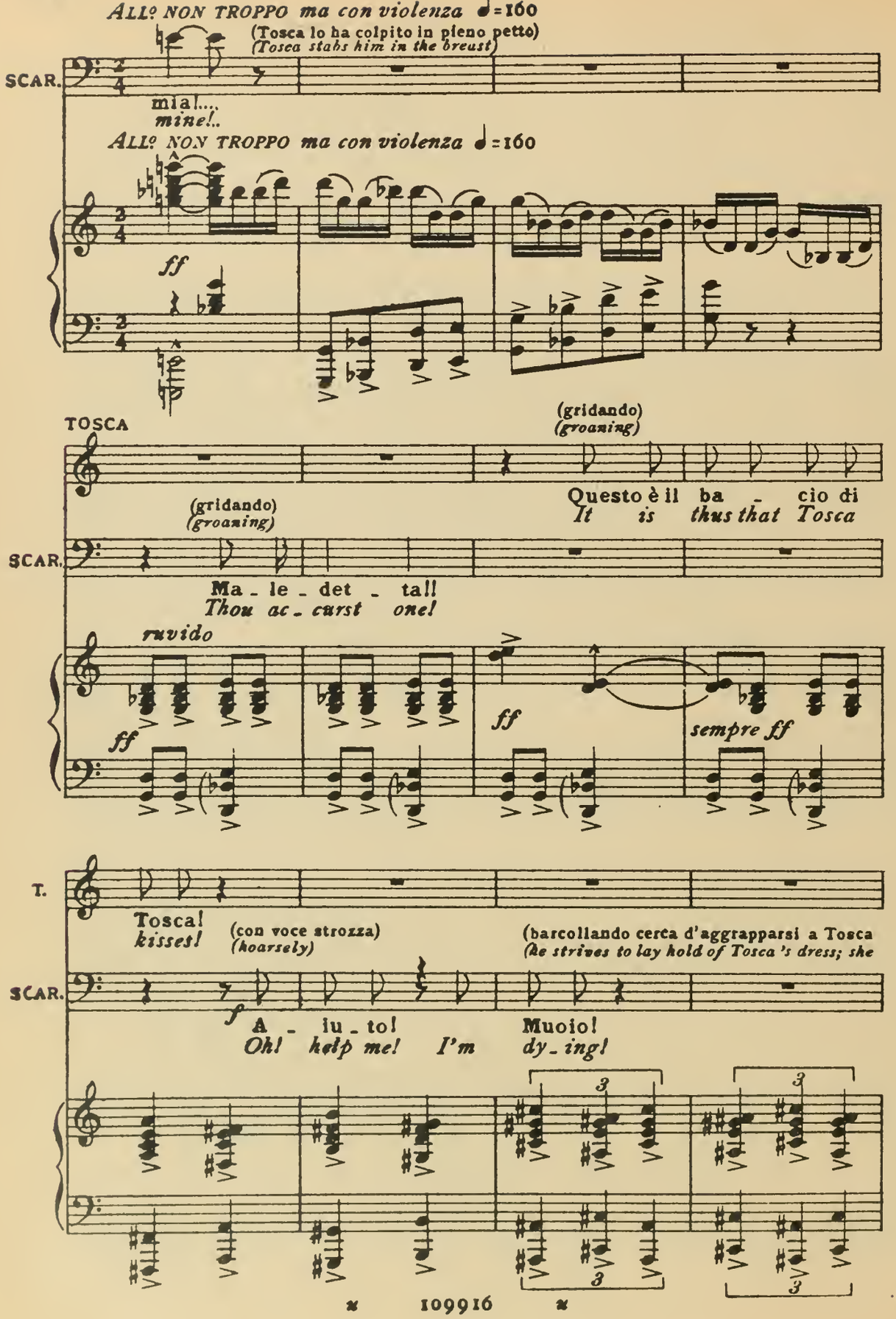


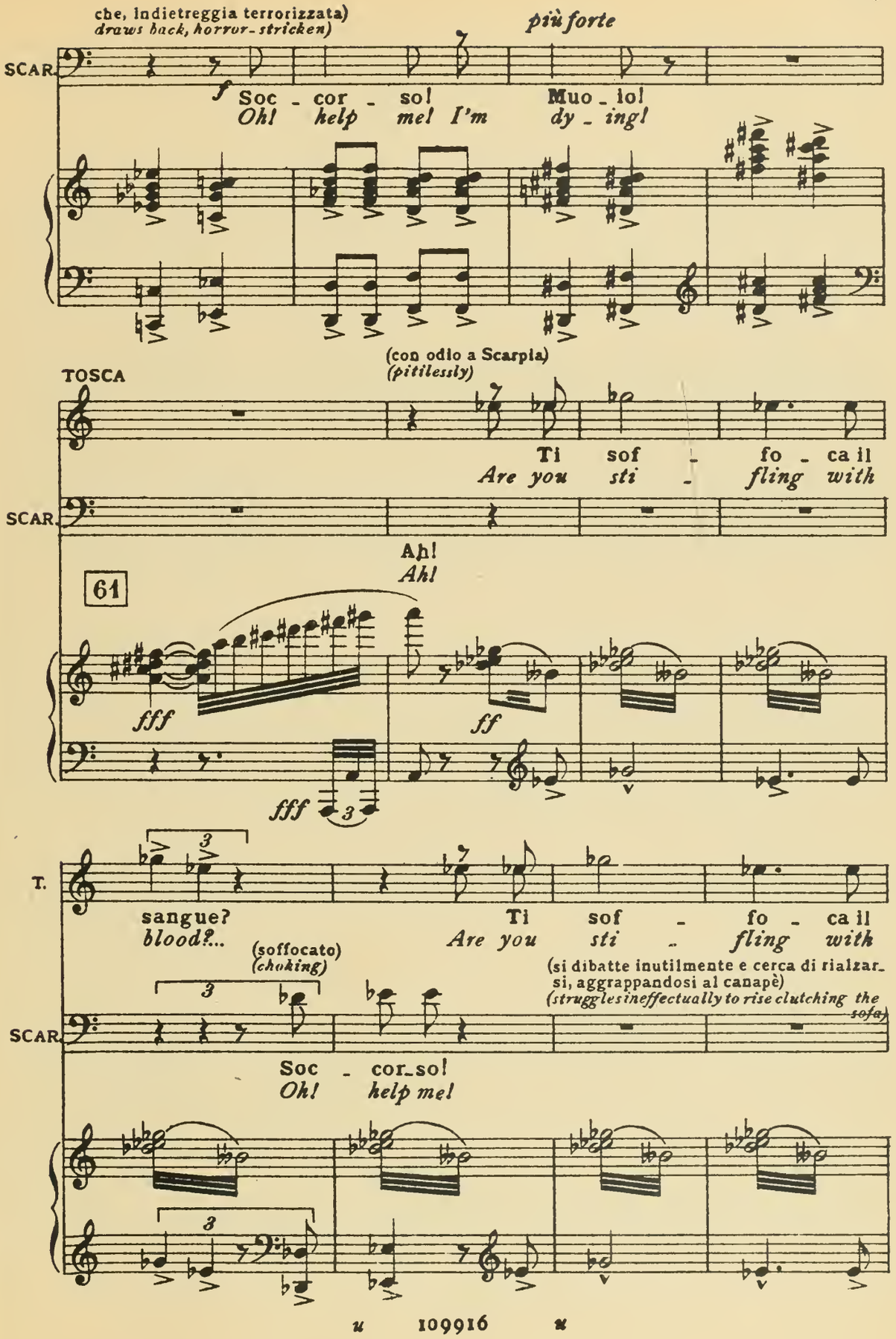

le braccia si avvicina a Tosca per avvinceria a sè.)
*it up, and advances towards Tosca with open arm, intending to embrace her)*

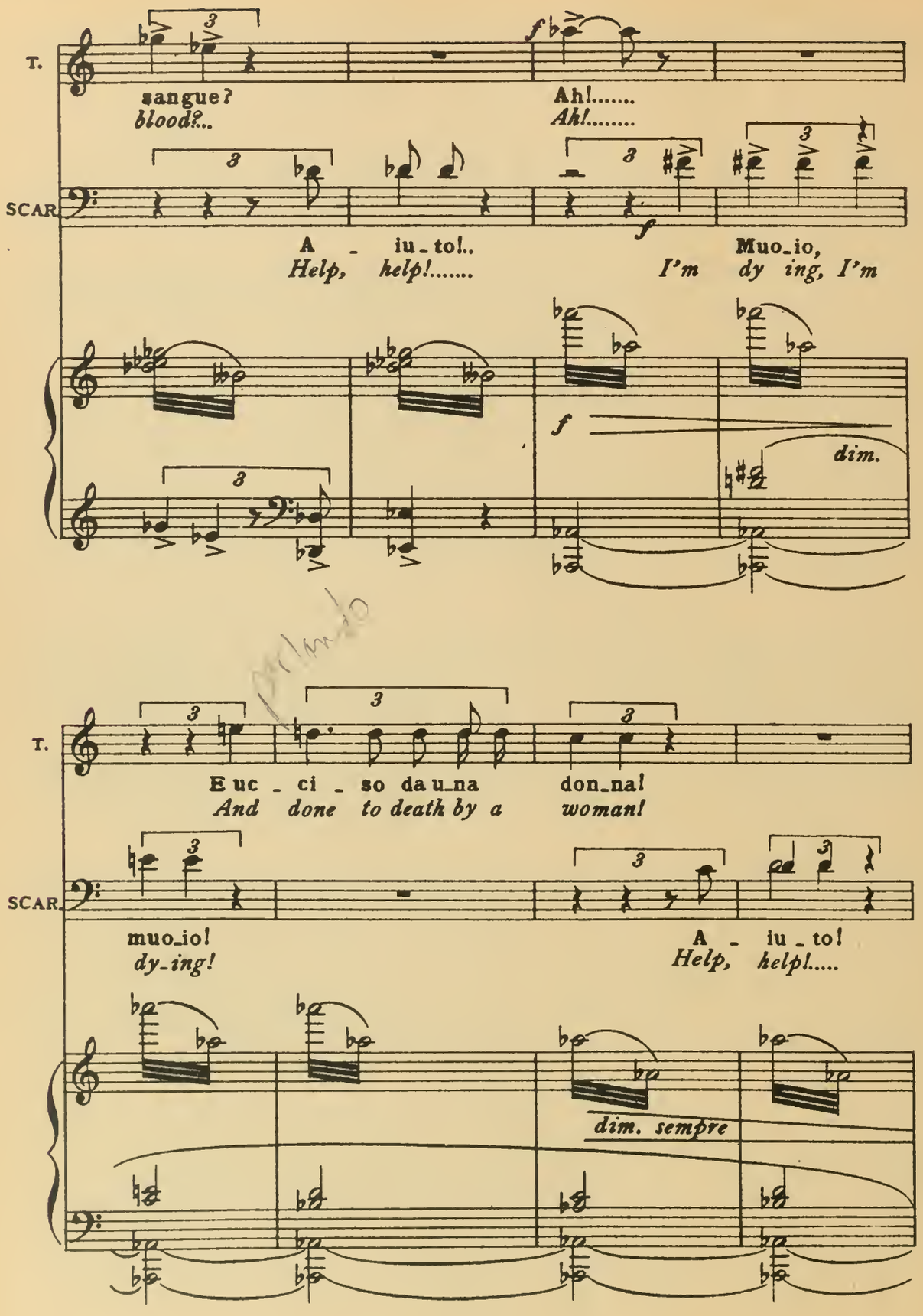
*(quasi senza intonazione)*

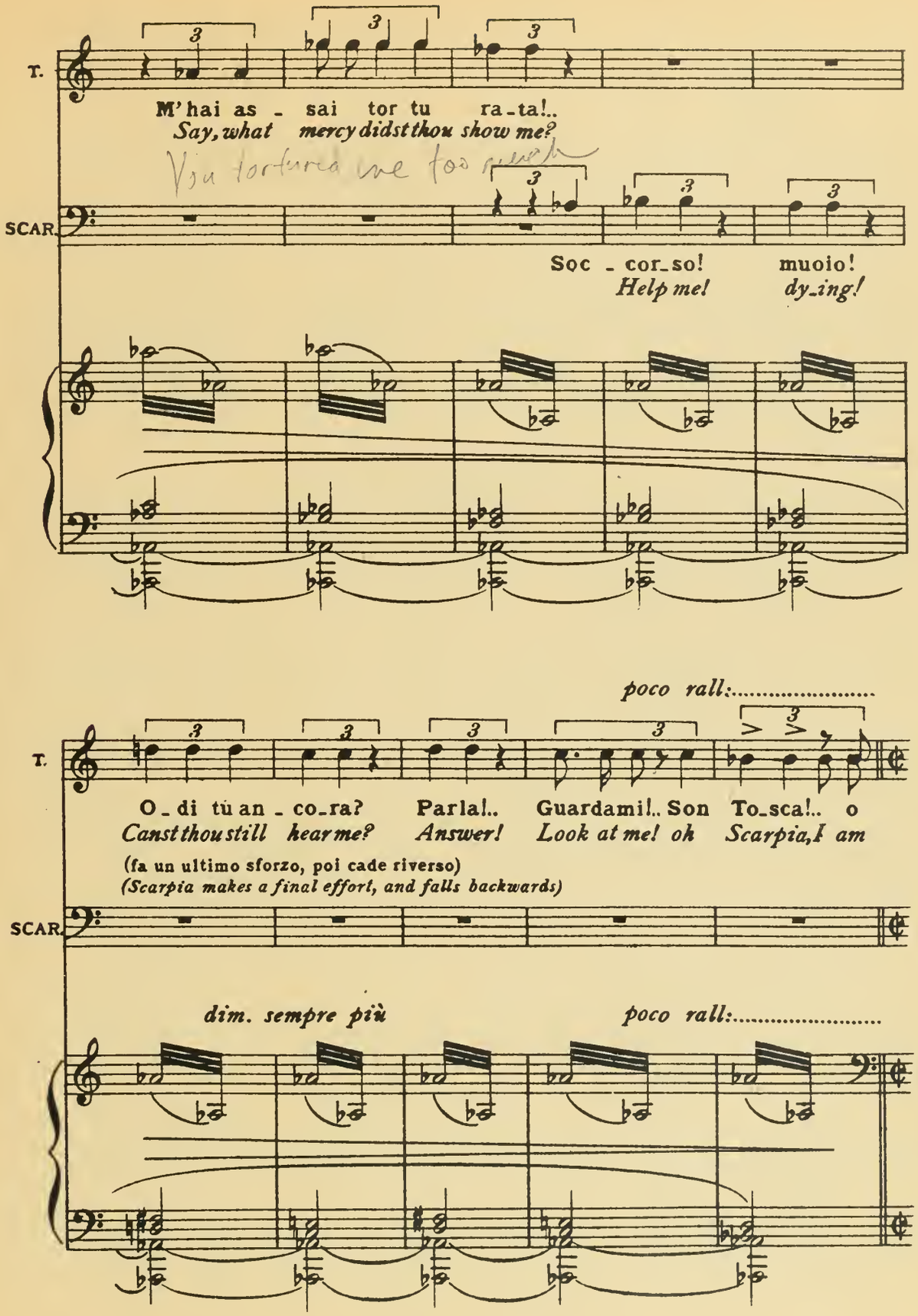
SCARPIA

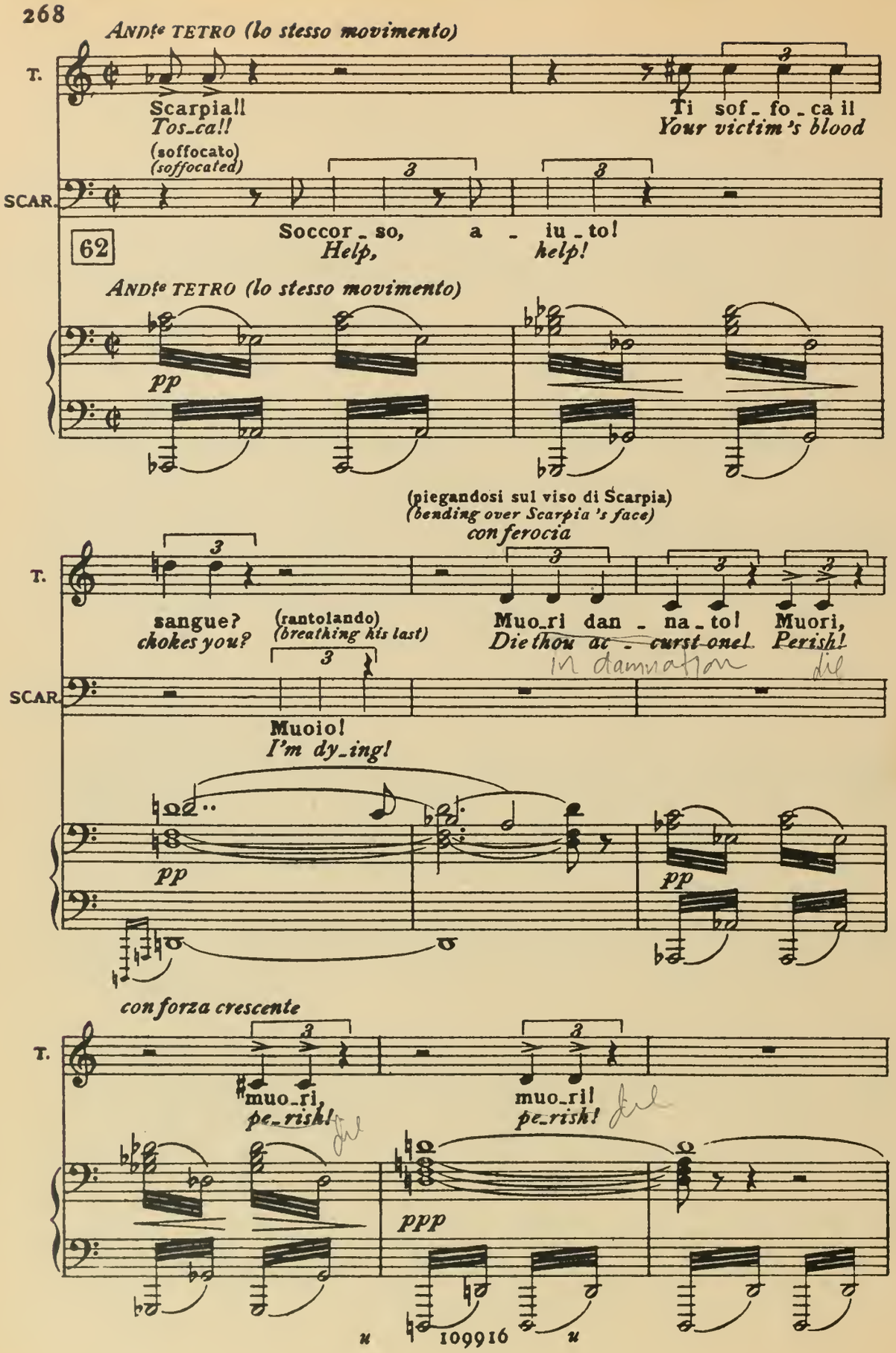


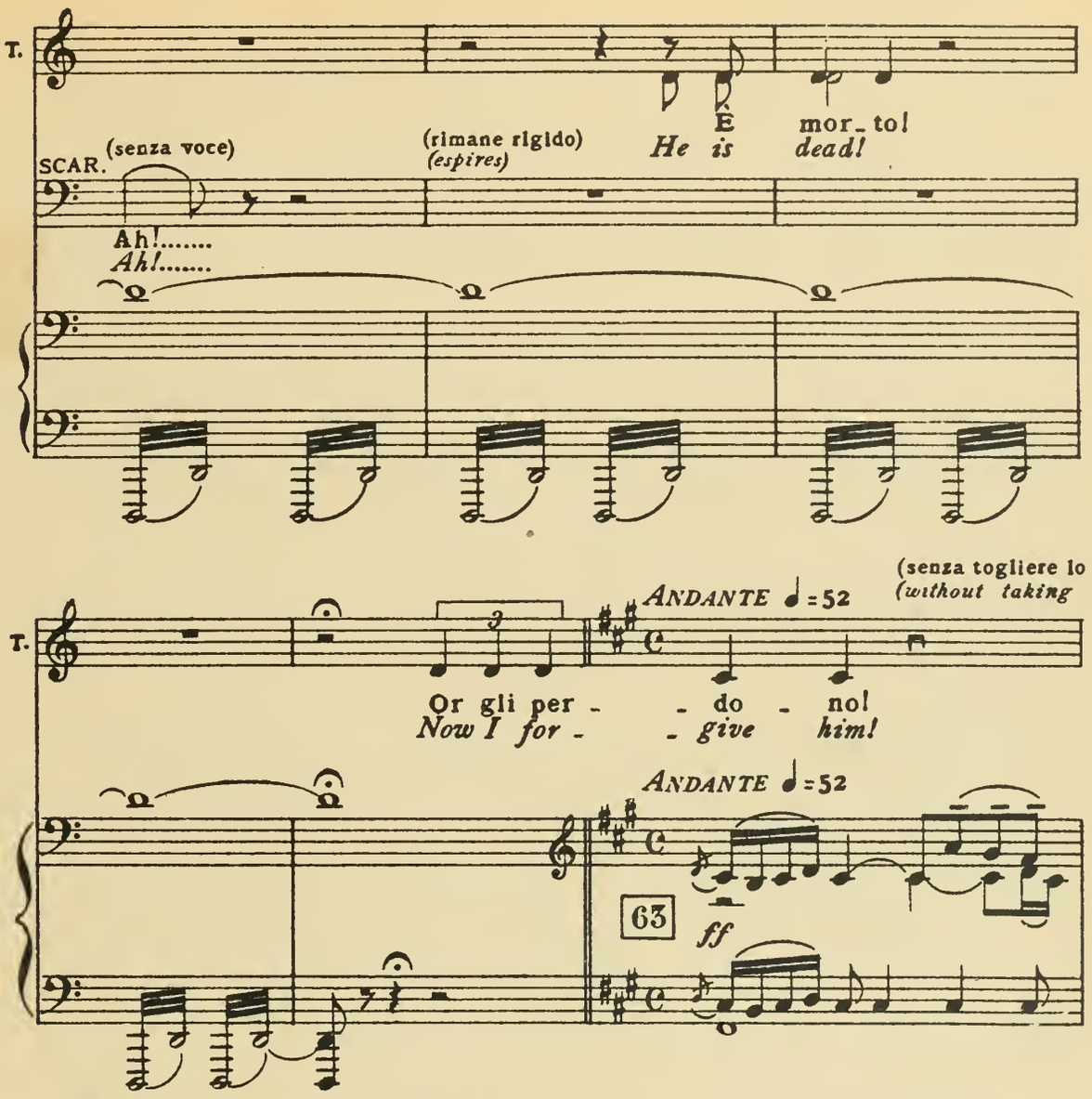

ALL° NON TROPPO ma con violenza ♩=160
(Tosca lo ha colpito in pieno petto)
(Tosca stabs him in the breast)
SCAR.
mia!...
mine!..
ALL° NON TROPPO ma con violenza ♩=160
ff
TOSCA
(gridando)
(groaning)
Questo è il ba - cio di
It is thus that Tosca
(gridando)
(groaning)
SCAR.
Ma - le - det - ta!!
Thou ac - curst one!
ruvido
ff
ff
sempre ff
T.
Tosca!
kisses!
(con voce strozza)
(hoarsely)
(barcollando cerca d'aggrapparsi a Tosca
(he strives to lay hold of Tosca 's dress; she
SCAR.
f
A - iu - to!
Oh! help me!
I'm
Muoio!
dy - ing!
3
3
3
3


che, indietreggia terrorizzata)
(draws back, horror-stricken)
più forte
SCAR.
f
Soc - cor - so!
Oh! help me! I'm
Muo - io!
dy - ing!
(con odio a Scarpia)
(pitilessly)
TOSCA
Ti sof - fo - ca il
Are you sti - fling with
SCAR.
Ah!
Ah!
61
fff
ff
fff
T.
sangue?
blood?...
Ti sof - fo - ca il
Are you sti - fling with
(soffocato)
(choking)
(si dibatte inutilmente e cerca di rialzar-
si, aggrappandosi al canapè)
(struggles ineffectually to rise clutching the sofa)
SCAR.
Soc - cor-so!
Oh! help me!

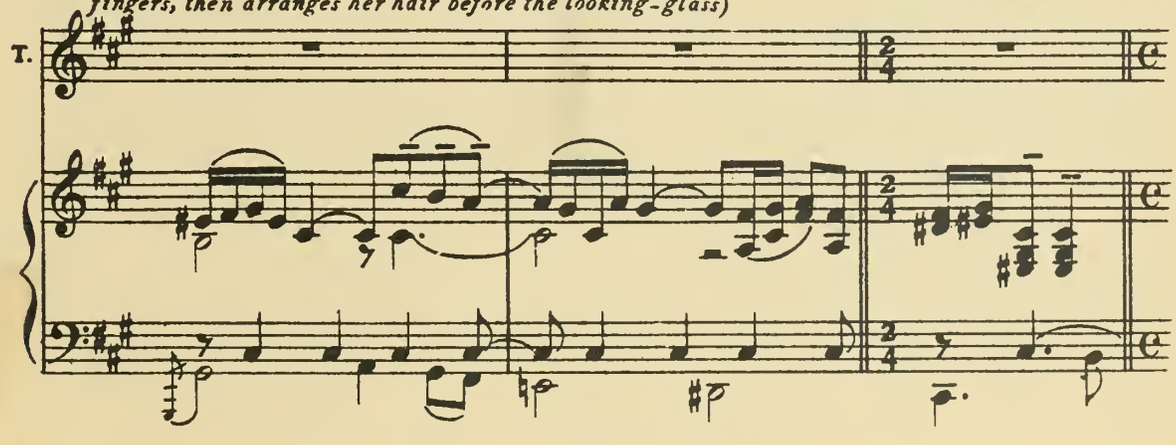

T.
sangue?
blood?..
Ah!.....
Ah!.....
SCAR.
A - iu - to!..
Help, help!.....
Muo_io,
I'm dy ing, I'm
dim.
T.
E uc - ci - so da u_na don_na!
And done to death by a woman!
SCAR.
muo_io!
dy_ing!
A - iu - to!
Help, help!.....
dim. sempre

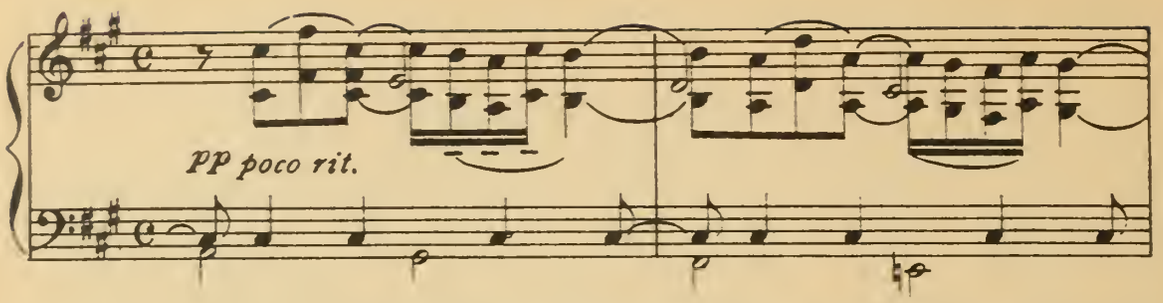

T.
M'hai as - sai tor tu ra-ta!..
Say, what mercy didst thou show me?
SCAR.
Soc - cor-so! muoio!
Help me! dy-ing!
poco rall:.....
T.
O-di tu an-co-ra? Parla!.. Guardami!.. Son To-sca!.. o
Canst thou still hear me? Answer! Look at me! oh Scarpia, I am
(fa un ultimo sforzo, poi cade riverso)
(Scarpia makes a final effort, and falls backwards)
SCAR.
dim. sempre più
poco rall:.....


ANDte TETRO (lo stesso movimento)
T.
Scarpia!!
Tos_ca!!
Ti sof_fo_ca il
Your victim's blood
(soffocato)
(soffocated)
SCAR.
Soccor_so, a_iu_to!
Help, help!
62
ANDte TETRO (lo stesso movimento)
pp
(piegandosi sul viso di Scarpia)
(bending over Scarpia 's face)
con ferocia
T.
sangue?
chokes you?
(rantolando)
(breathing his last)
Muo_ri dan_na_to!
Die thou ac_curst one!
Muori,
Perish!
SCAR
Muoio!
I'm dy_ing!
pp
pp
con forza crescente
T.
muo_ri,
pe_rish!
muo_ri!
pe_rish!
ppp
109916

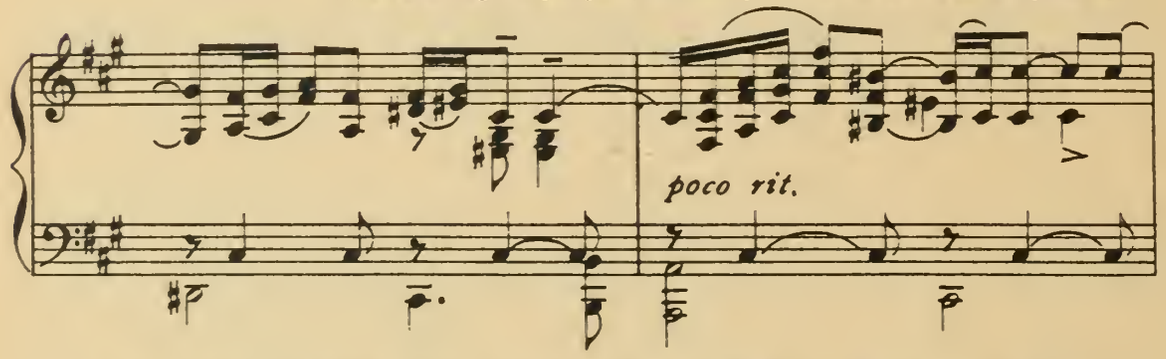



sguardo dal cadavere di Scarpia, va al tavolo prende una bottiglia d'acqua e inzuppando un to_ vagliolo si lava le dita, poi si ravvia i capelli guardandosi allo specchio)
*her eyes off Scarpia's corpse she goes to the table, dips a napkin in the water-jug and washes her fingers, then arranges her hair before the looking-glass)*

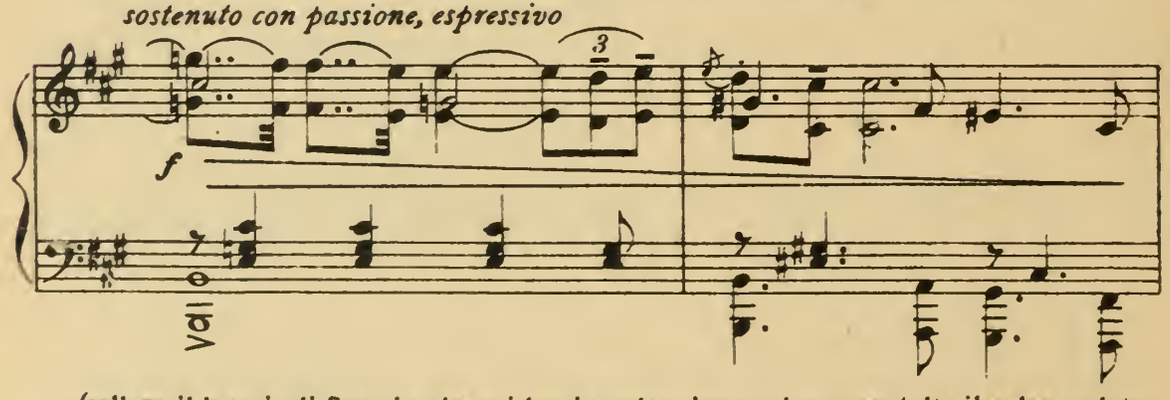




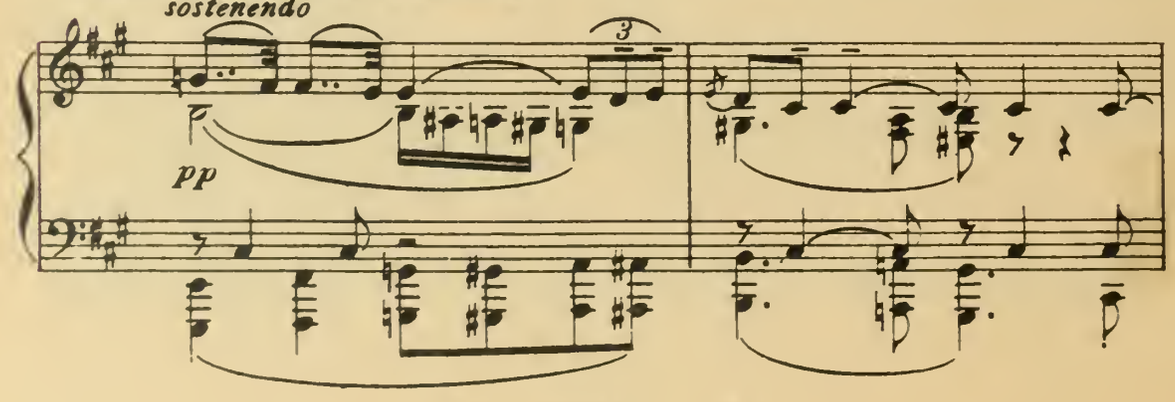

(si sovviene del salvacondotto... lo cerca sullo scrittoio ma non lo trova;
*(remembering the passport, she looks for it on the desk and, not finding it,*




lo cerca ancora, finalmente vede il salvacondotto nella mano raggrinzata di Scarpia)
*searches elsewhere; at last she perceives it, clutched in the clenched fingers of Scarpia)*




(solleva il braccio di Scarpia, che poi lascia cadere inerte, dopo aver tolto il salvacondotto, che nasconde in petto)
*(lifts Scarpia's arm, which she lets fall, stiff and inert, when she has possessed herself of the passport, which she hides in her bosom)*



(si avvia per uscire, ma si
*(extinguishes the lights on*

T.

E avanti a lui tre_ma_va tut_ta Ro_ma!
*And yester_day trembling Rome lay prostrate at his feet!*

64

*sostenuto*

pente, va a prendere le due candele che sono sulla mensola a sinistra e le accende al can_
*the table and is about to leave when, seeing one of the candles on the desk still burning, she*

T.

*m.d.*

delabro sulla tavola spegnendo poi questo)
*takes it and lights the other candle with it)*

T.

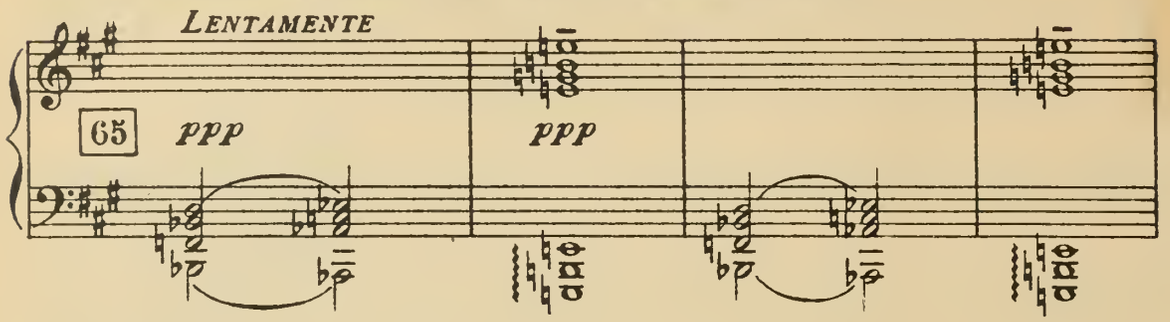
*trattenuto*

*rall:*

*rit:*

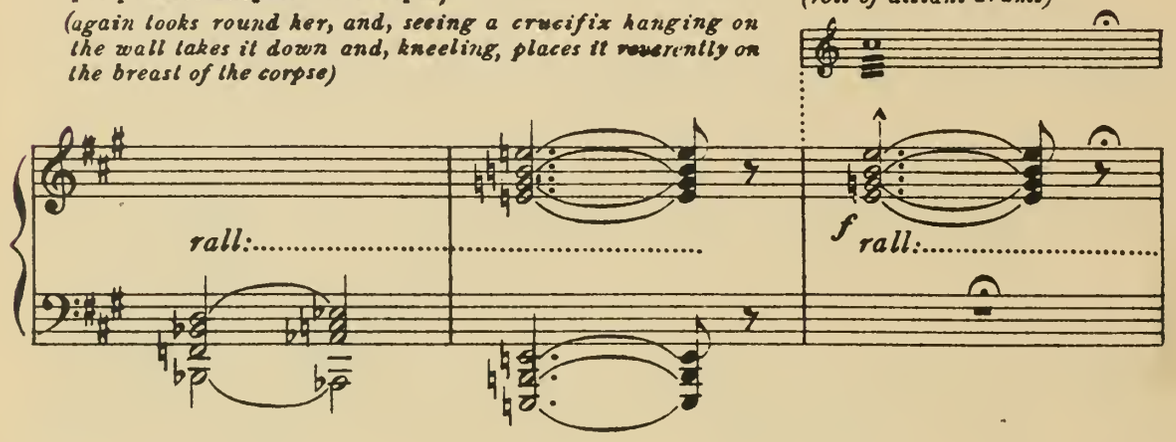
*pp*

(colloca una candela accesa a destra della testa di Scarpia) (mette l'altra candela a sinistra)
*(places one candle to the right of Scarpia's head, and the other to the left)*



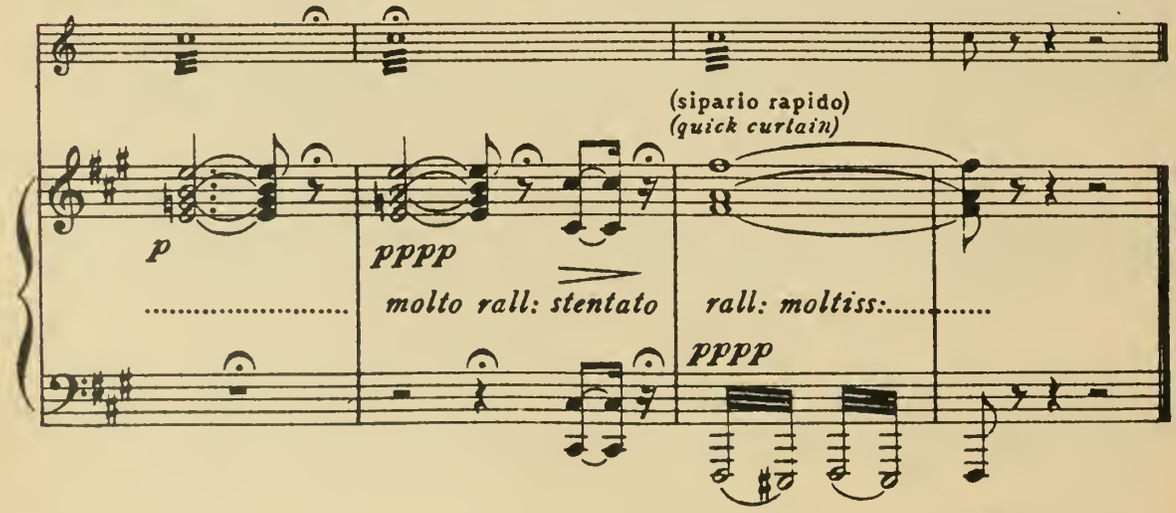

(cerca di nuovo intorno e vedendo un crocifisso va a staccar-
lo dalla parete e portandolo religiosamente si inginocchia
per posarlo sul petto di Scarpia)
*(again looks round her, and, seeing a crucifix hanging on the wall takes it down and, kneeling, places it reverently on the breast of the corpse)*

(Tamburi lontanissimi)
*(roll of distant drums)*




(si alza e con grande precauzione esce, rinchiudendo dietro a sè la porta)
*(rises and departs cautiously, closing the door after her)*

(sipario rapido)
*(quick curtain)*




Fine dell'Atto IIº
*End of Act IIº*

# ATTO TERZO

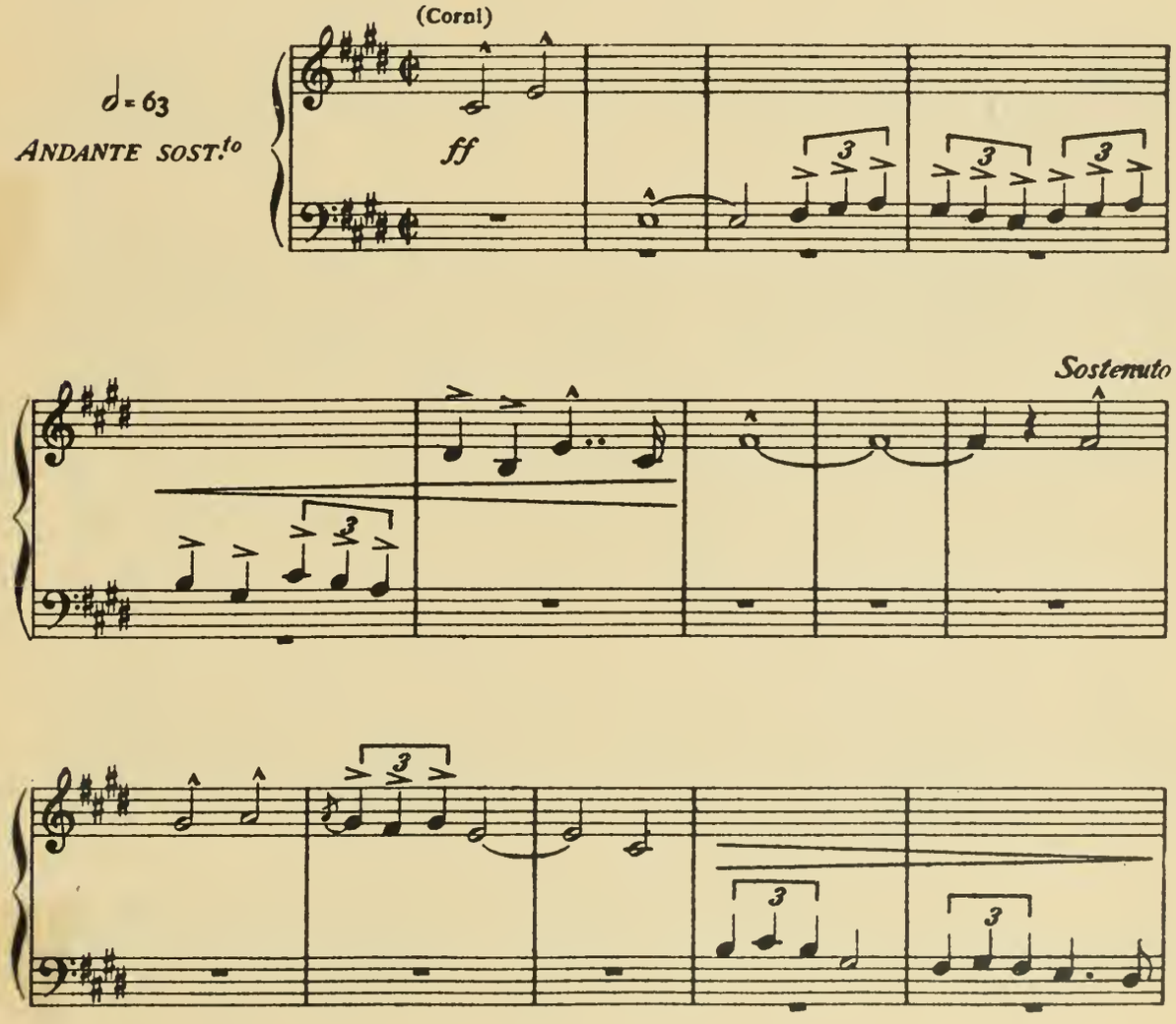
# ACT III.

**LA PIATTAFORMA DI CASTEL SANT' ANGELO**

*A PLATFORM OF CASTLE SANT' ANGELO*

**A sinistra, una casamatta: vi è collocata una tavola, sulla quale stanno una lampada, un grosso regi. stro e l'occorrente per scrivere: una panca, una sedia. Su di una parete della casamatta un crocifisso: davanti a questo è appesa un lampada. A destra, l'apertura di una piccola scala per la quale si ascende alla piattaforma. Nel fondo il Vaticano e San Pietro.**

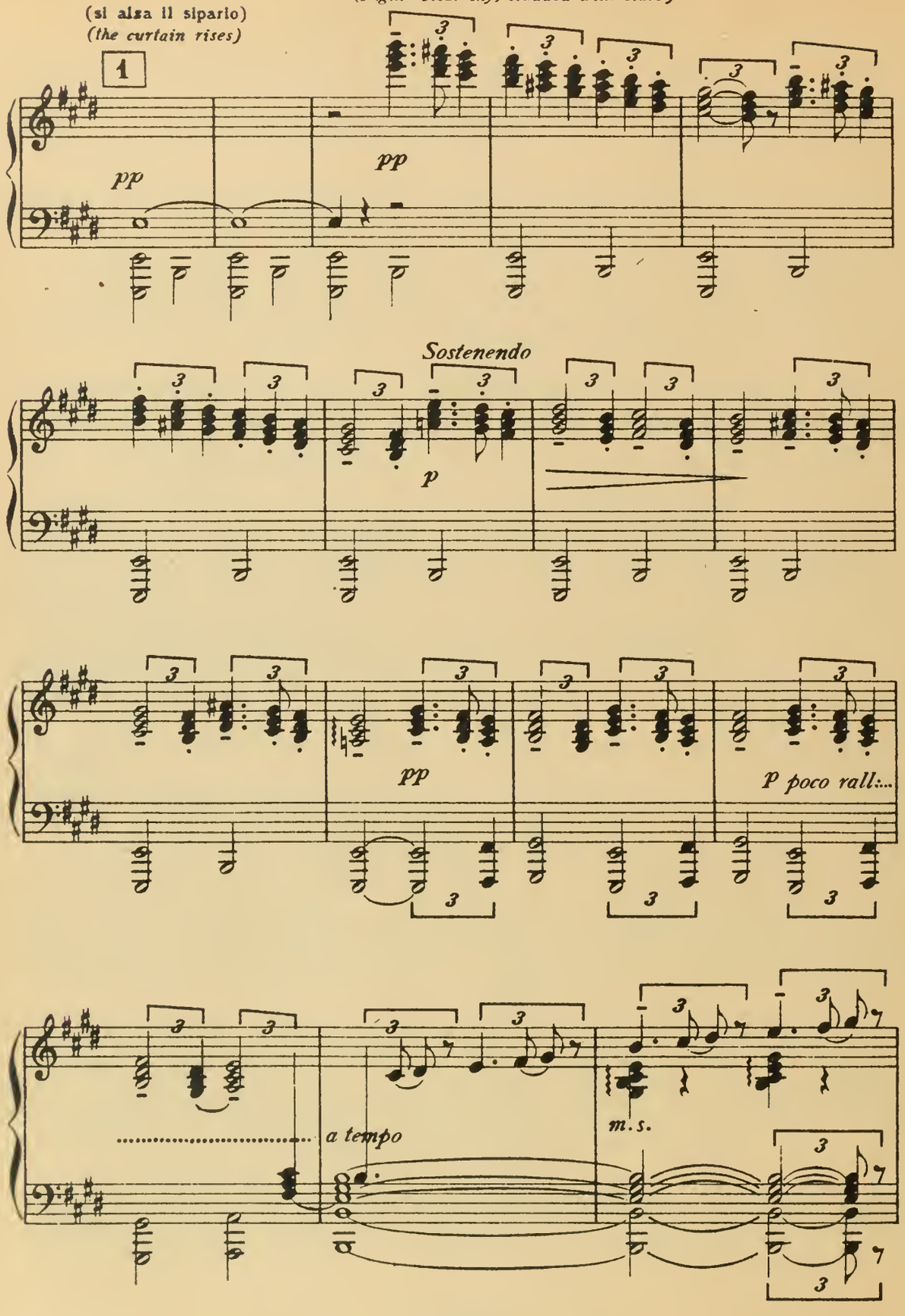
*L. a casemate, furnished with a table (on which stand a lantern, a huge register-book, and writing materials) a bench and a stool. On one of the walls a crucifix and votive lamp. R. a trapdoor, opening on a flight of steps leading from below to the platform. Vatican and S.t Peter's painted on back-cloth)*

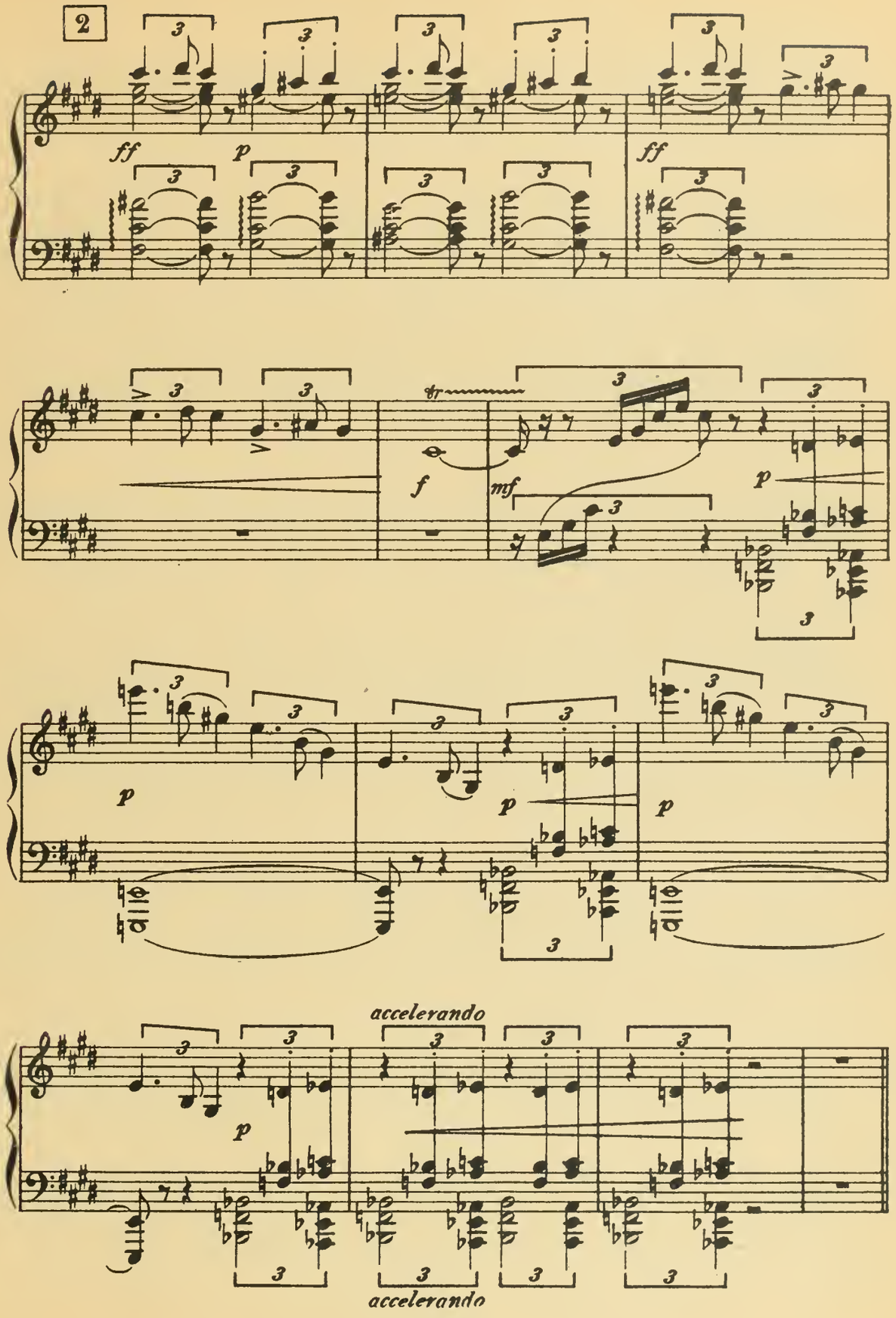


(Notte.- Cielo sereno, scintillante di stelle)
*(Night- Clear sky, studded with stars)*

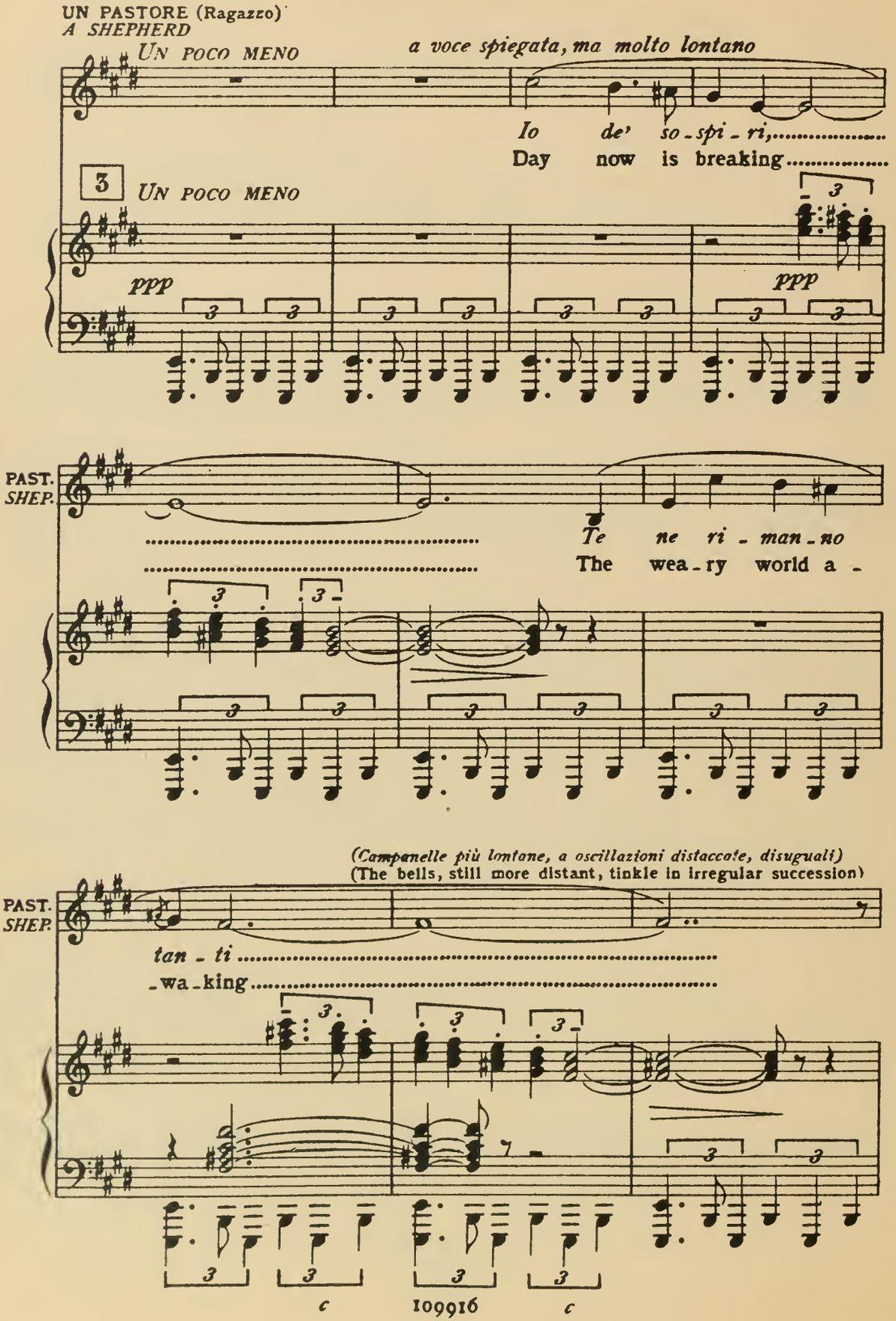
(si alza il sipario)
*(the curtain rises)*

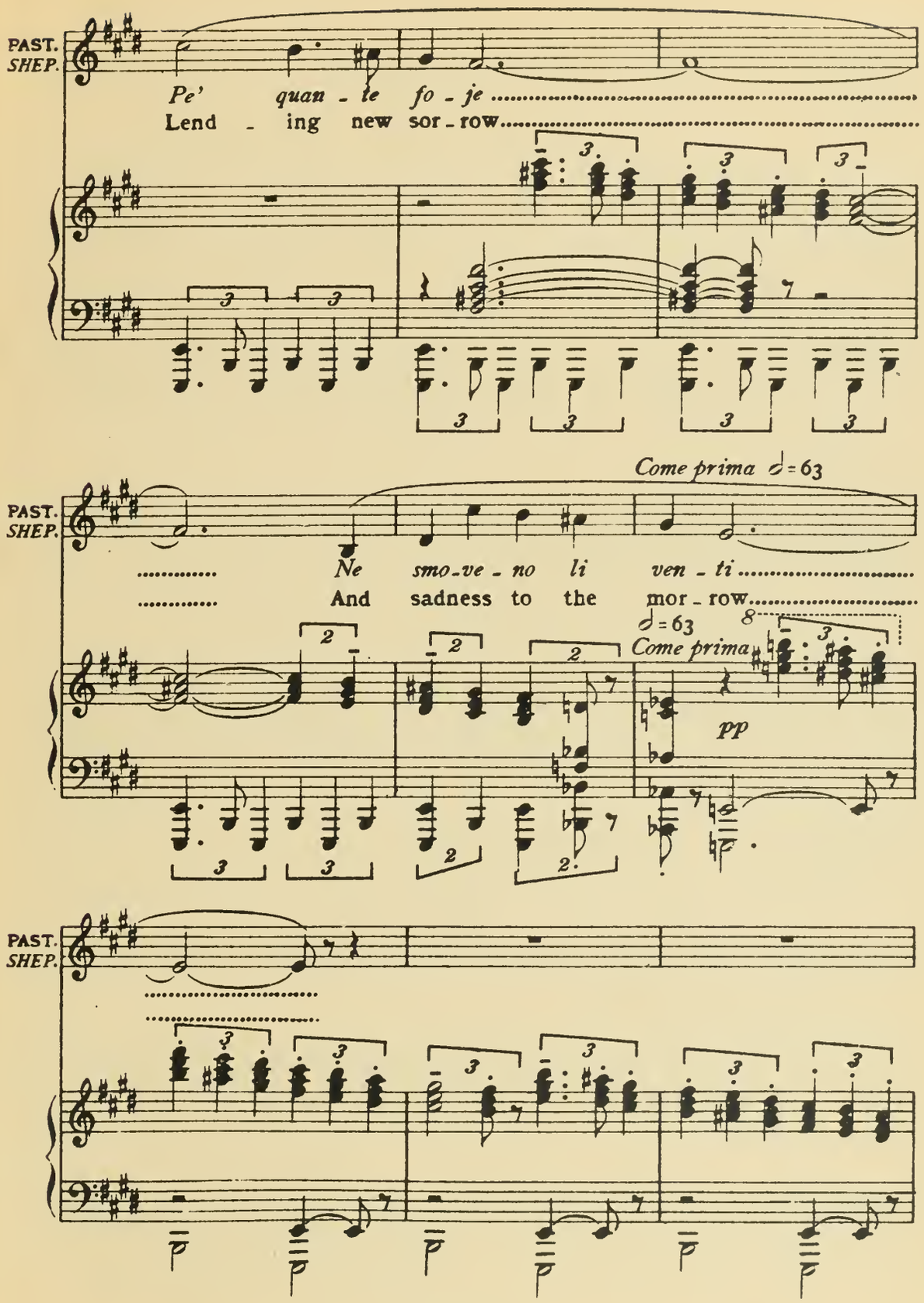
1



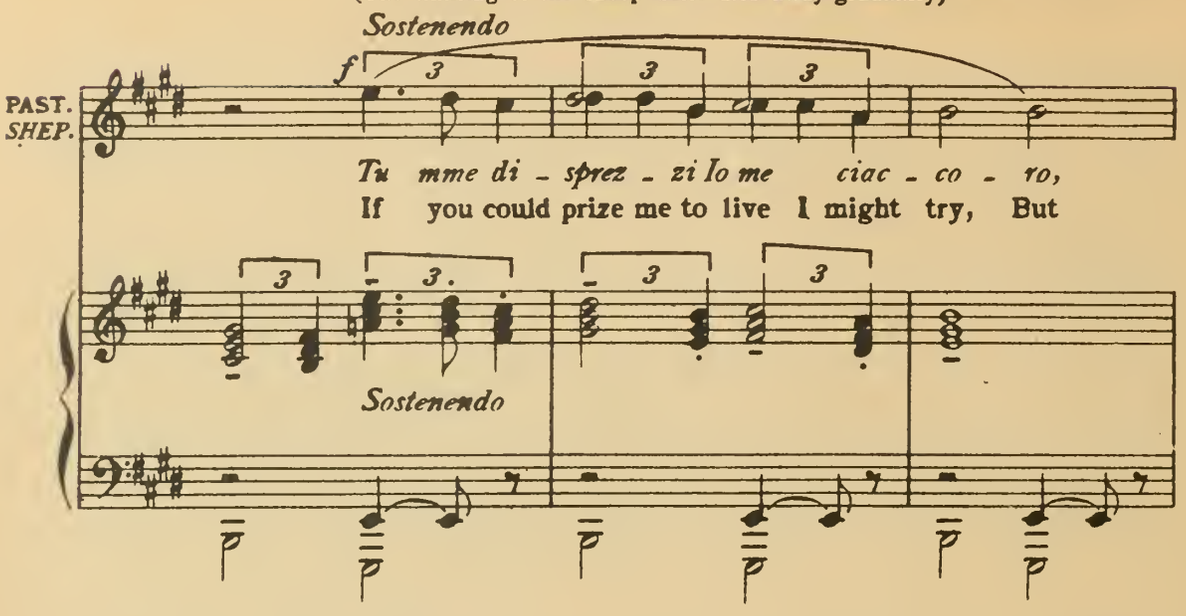

2
ff
p
ff
f
mf
p
p
p
p
accelerando
p
accelerando

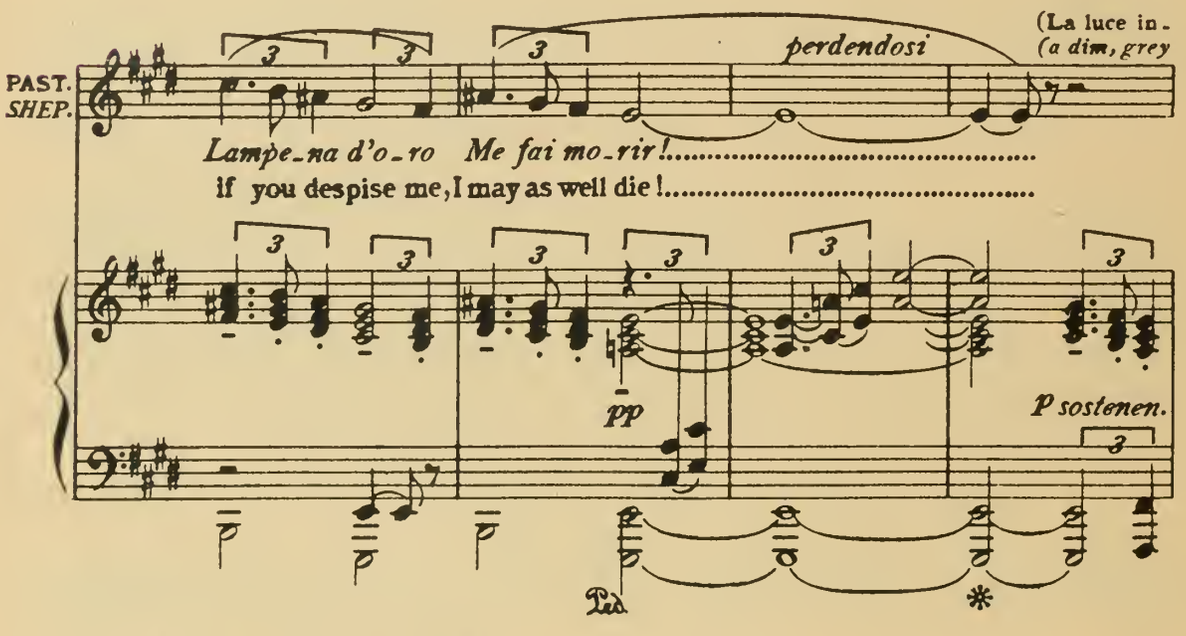
(Si odono, lontane, le campanelle d'un armento: di mano in mano vanno sempre più affievolendosi)
*(Sheep-bells jangle afar off, then gradually nearer and nearer)*

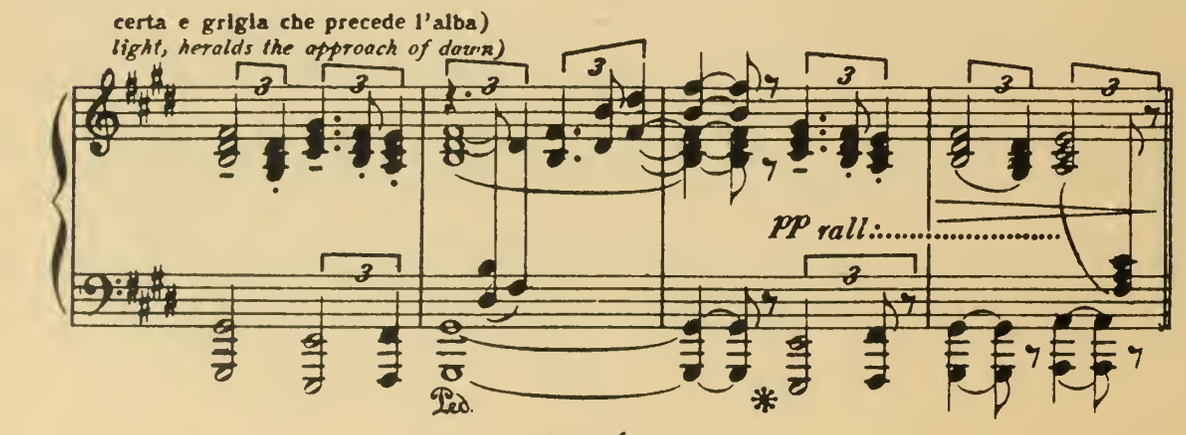



PAST.
SHEP.
Pe' quan - te fo - je .....
Lend - ing new sor - row.....
Come prima ♩= 63
Ne smo - ve - no li ven - ti .....
And sadness to the mor - row.....
♩= 63
Come prima
pp

*(Le oscillazioni delle campanelle dell'armento si estinguono in lontananza)*
(The tinkling of the sheep-bells dies away gradually)



*Lento* 𝅗𝅥 = 40

4 *(Le campane suonano mattutino)*
(Matin bells, distant)

(lontanissimo)
*(very distant)*

(meno lontano)
*(less distant)*

(Campane a distanze diverse)
*(Bells at varions distances)*

*Lento* 𝅗𝅥 = 40

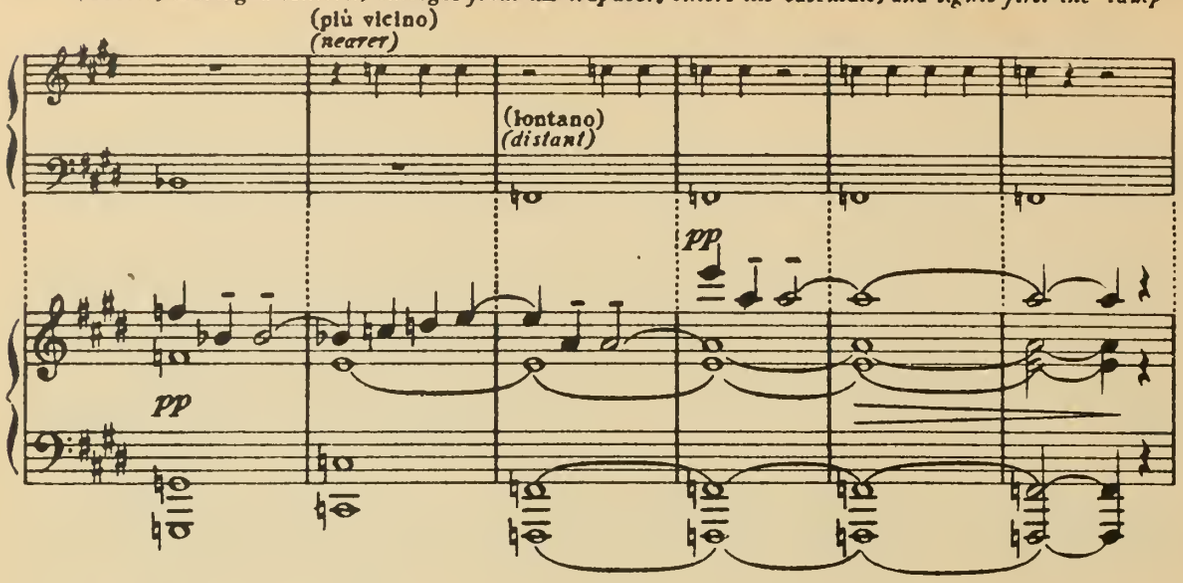
*pppp*

(vicino)
*(near)*

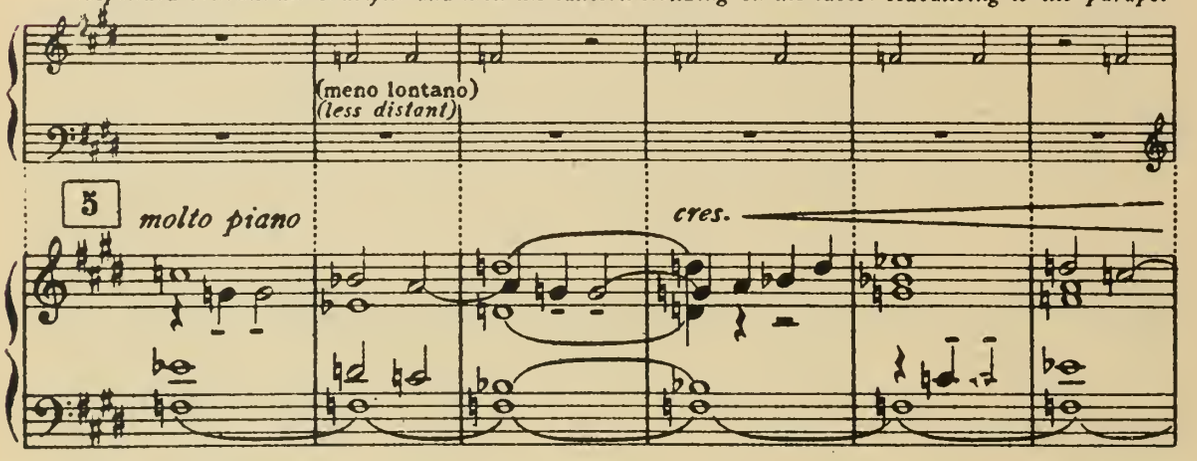
(meno vicino)
*(more distant)*

(lontano)
*(distant)*

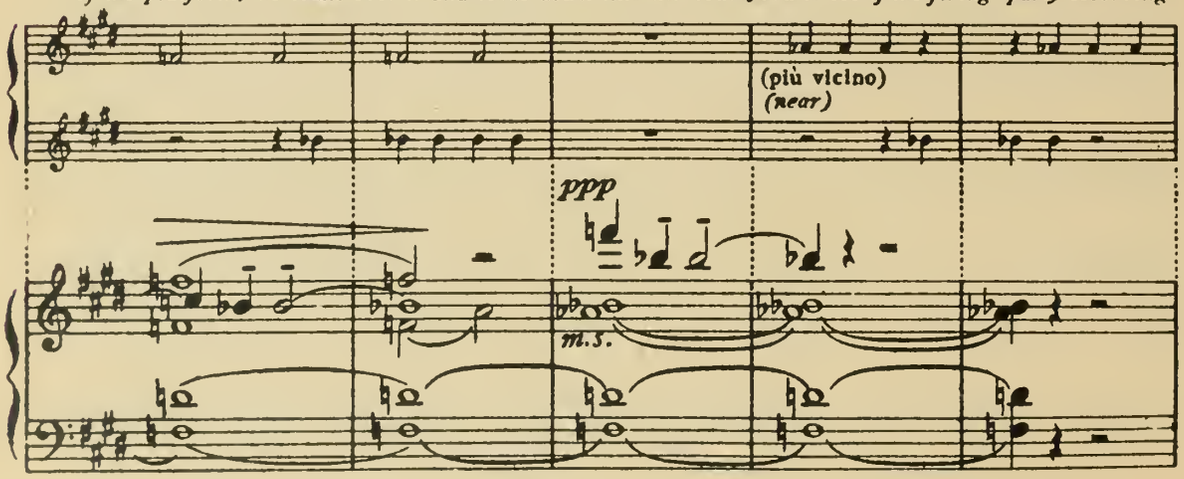
(Un carceriere con una lanterna sale dalla scala, va alla casamatta e vi accende la lampada sospe.
*(Gaoler, bearing a lantern, emerges from the trapdoor, enters the casemate, and lights first the lamp*



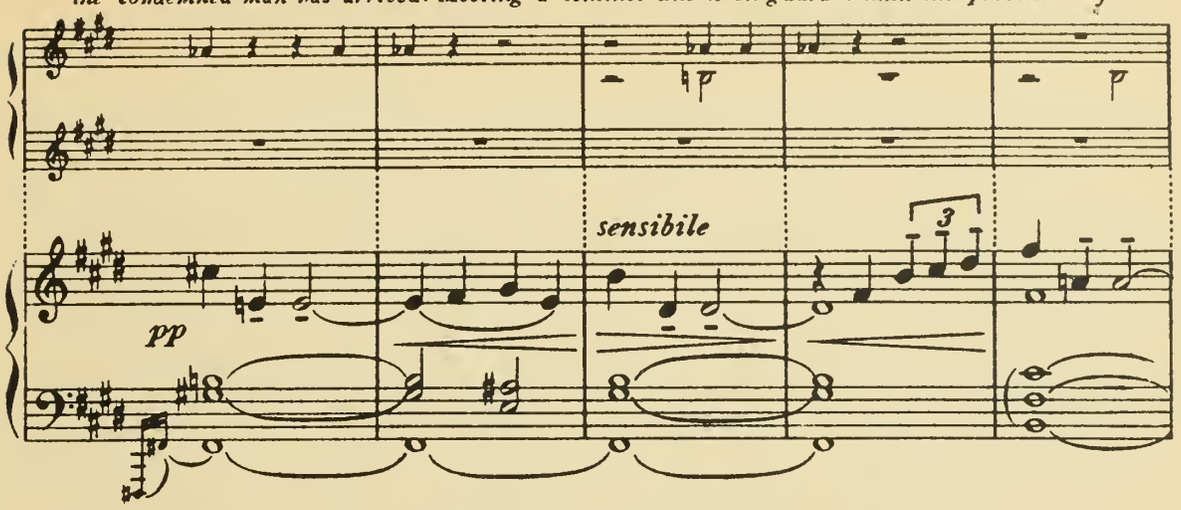

sa davanti al Crocifisso, poi quella sulla tavola - Poi va in fondo alla piattaforma e guarda giù nel
*suspended beneath the crucifix and then the lantern standing on the table. Advancing to the parapet*



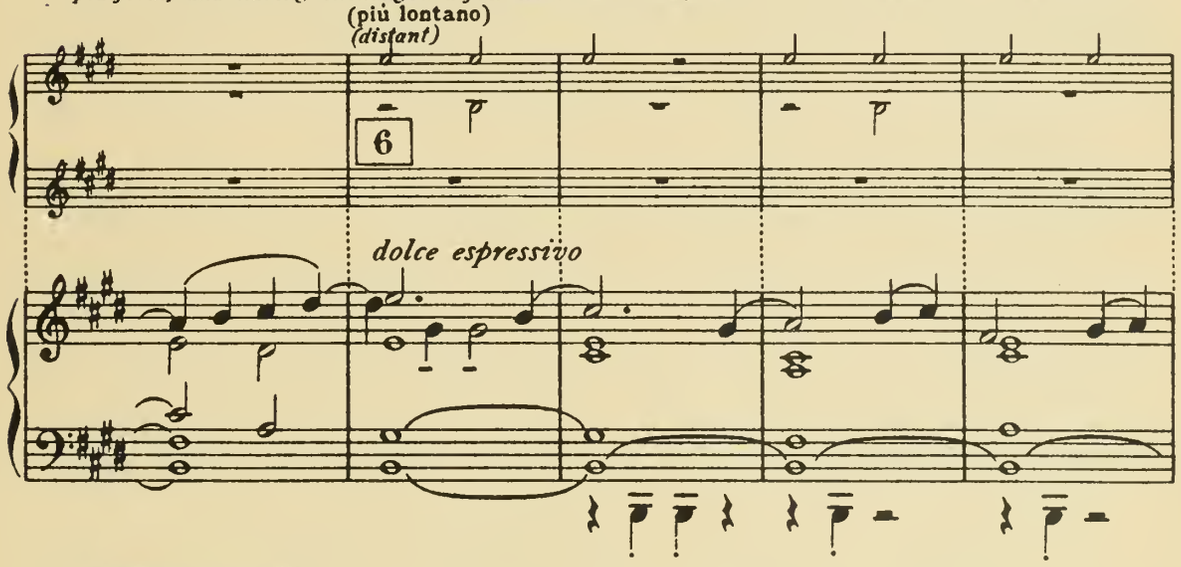

cortile sottostante per vedere se giunge il picchetto dei soldati, col condannato - Si incontra con una
*of the platform, he leans over it and looks down into the courtyard to see if the firing-party escorting*



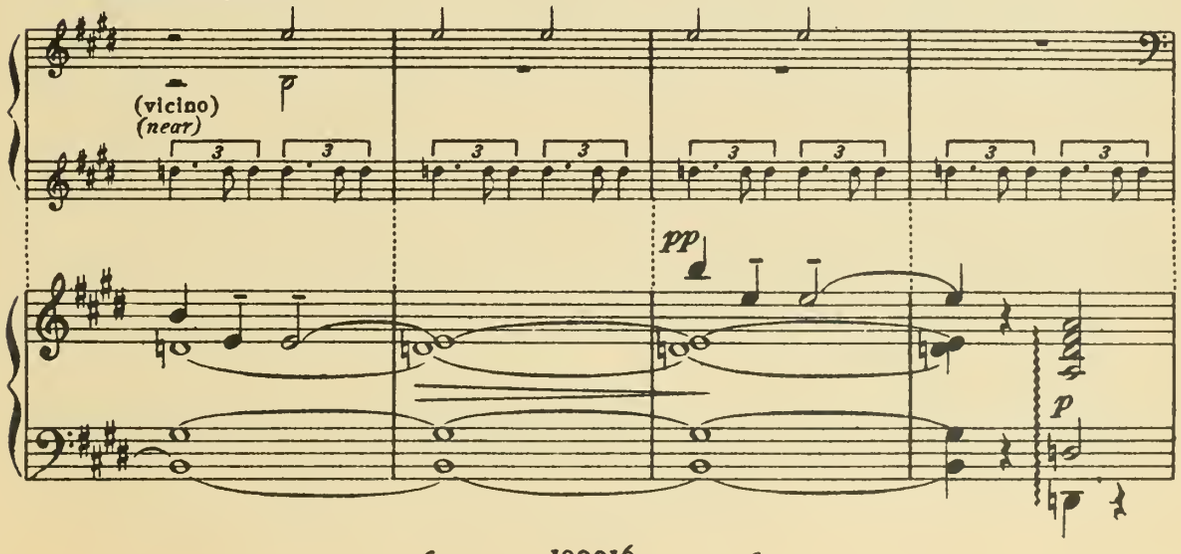
sentinella che percorre tutt'all'intorno la piattaforma e scambiate colla stessa alcune parole, ri-
*the condemned man has arrived. Meeting a sentinel who is on guard within the precincts of the*



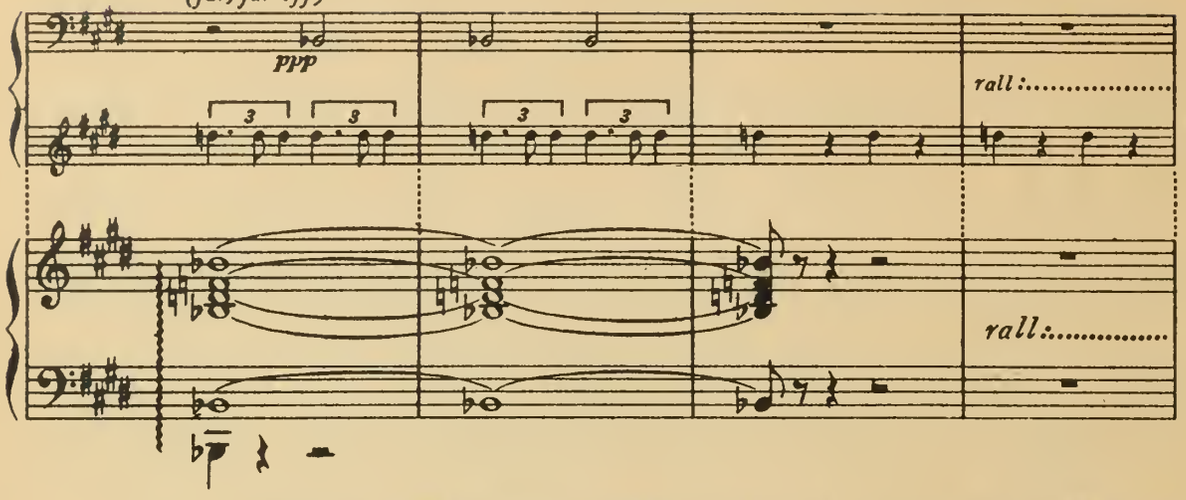

torna alla casamatta, siede ed aspetta mezzo assonnato)
*platform, and having exchanged a few words with him, returns to the casemate where he sits down*



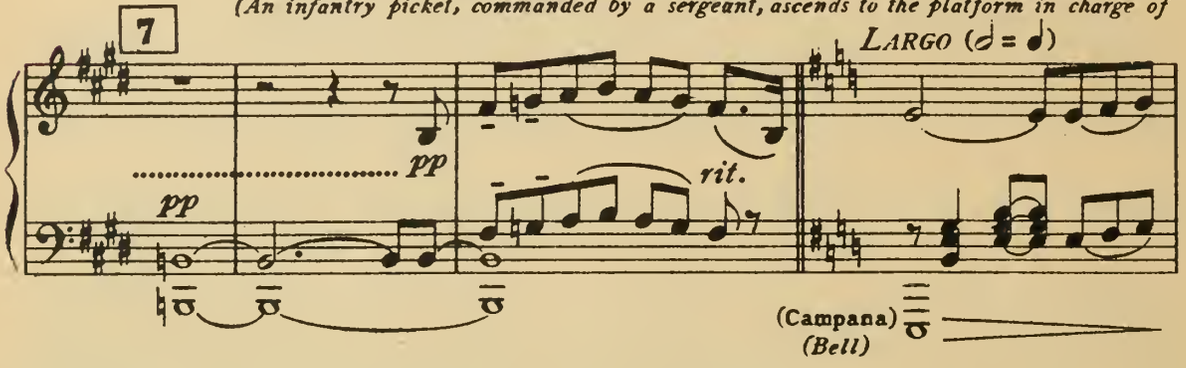

*and waits, half asleep.*



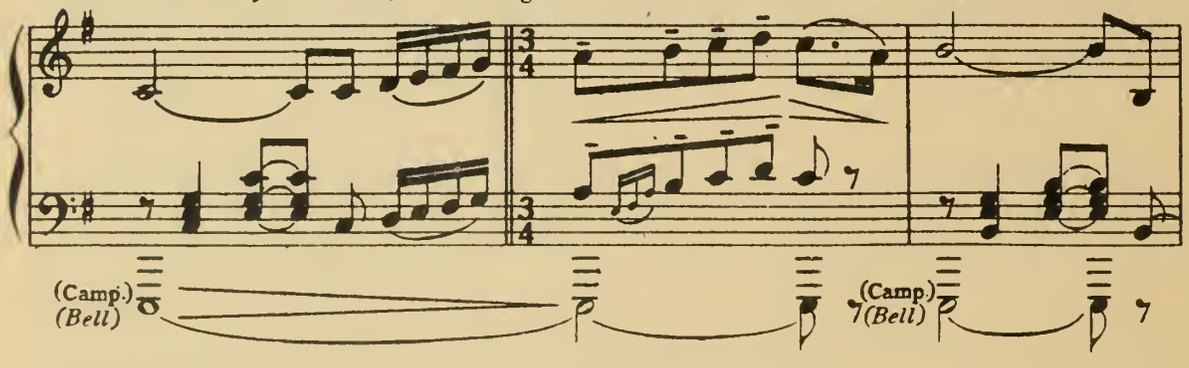
(molto lontana)
*(far, far off)*



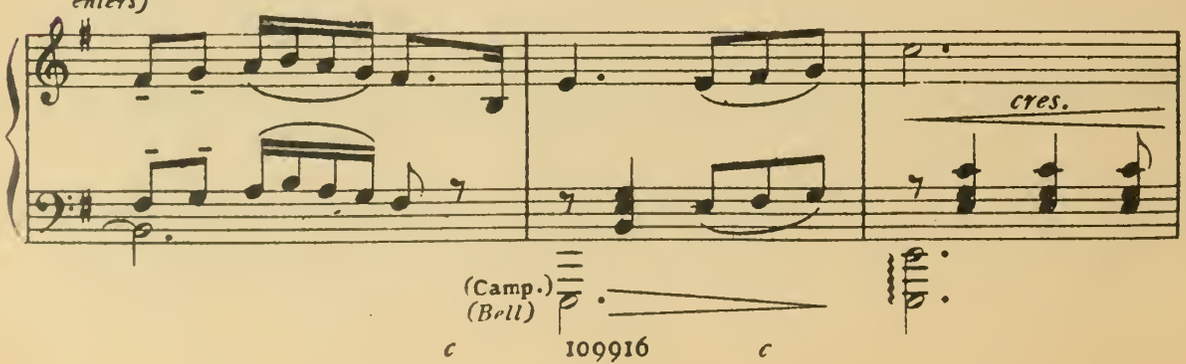

(Un picchetto, comandato da un Sergente di guardia, sale sulla piattaforma accom-
*(An infantry picket, commanded by a sergeant, ascends to the platform in charge of*



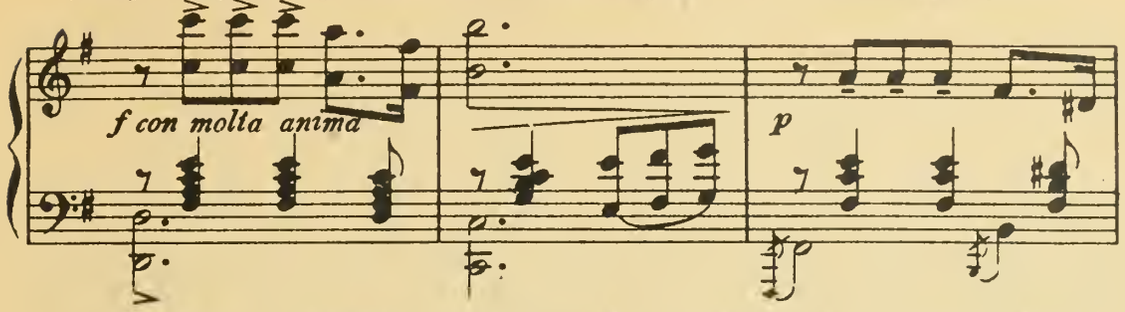

pagnando Cavaradossi. Il picchetto si arresta ed il Sergente conduce Cavaradossi nella ca-
*Cavaradossi. They are halted, and the sergeant conducts Cavaradossi to the casemate, which he*



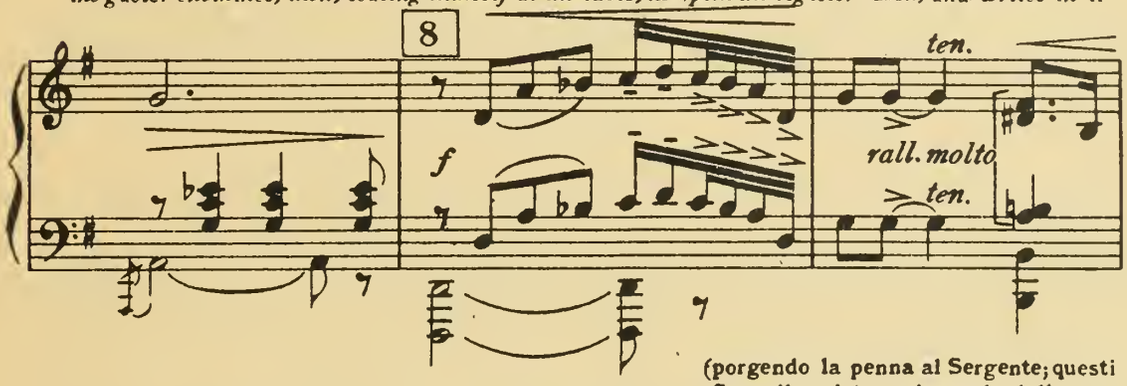

samatta)
*enters)*



(alla vista del Sergente, il Carceriere s'alza, salutandolo; il Sergente consegna un foglio al
*(seeing the sergeant, the gaoler rises and salutes, whereupon the sergeant hands him a paper, which*




Carceriere - questi lo esamina, poi siede alla tavola, apre il registro e vi scrive mentre interroga)
*the gaoler examines; then, seating himself at the table, he opens the register-book, and writes in it*

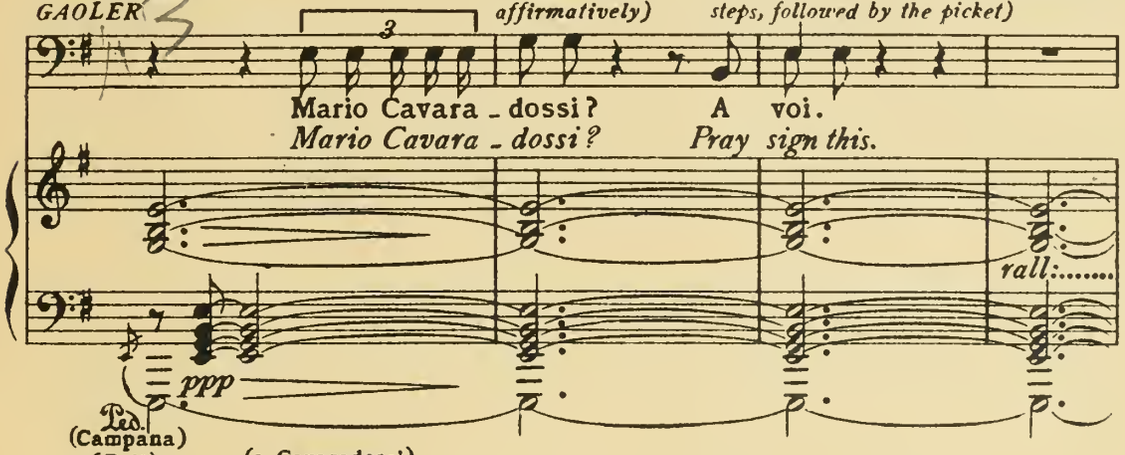



(porgendo la penna al Sergente; questi firma il registro, poi scende dalla scaletta, seguito dal picchetto di soldati)
*(the gaoler hands the pen to the sergeant, who signs the register and descends the steps, followed by the picket)*

(Cavaradossi china il capo assentendo)
*(Cavaradossi nods affirmatively)*

*while interrogating Cav.)*

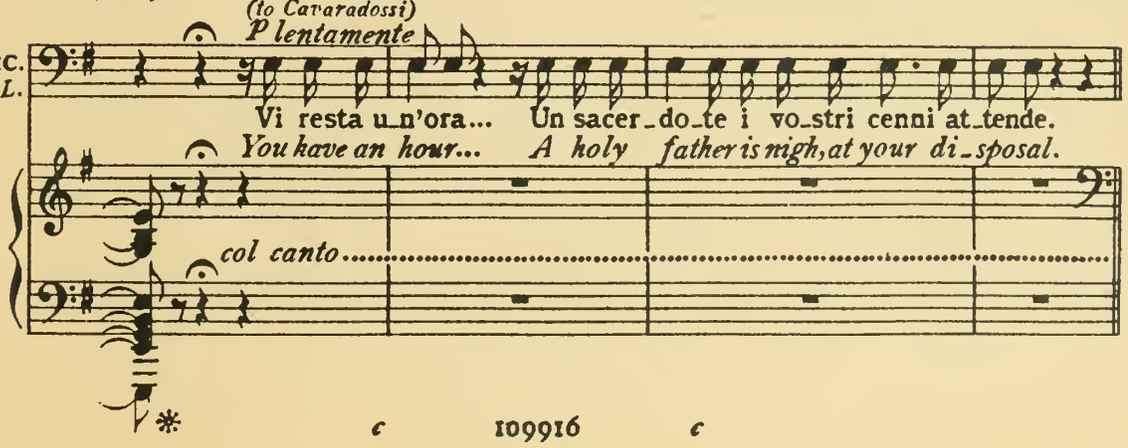
CARCERIERE
*GAOLER*

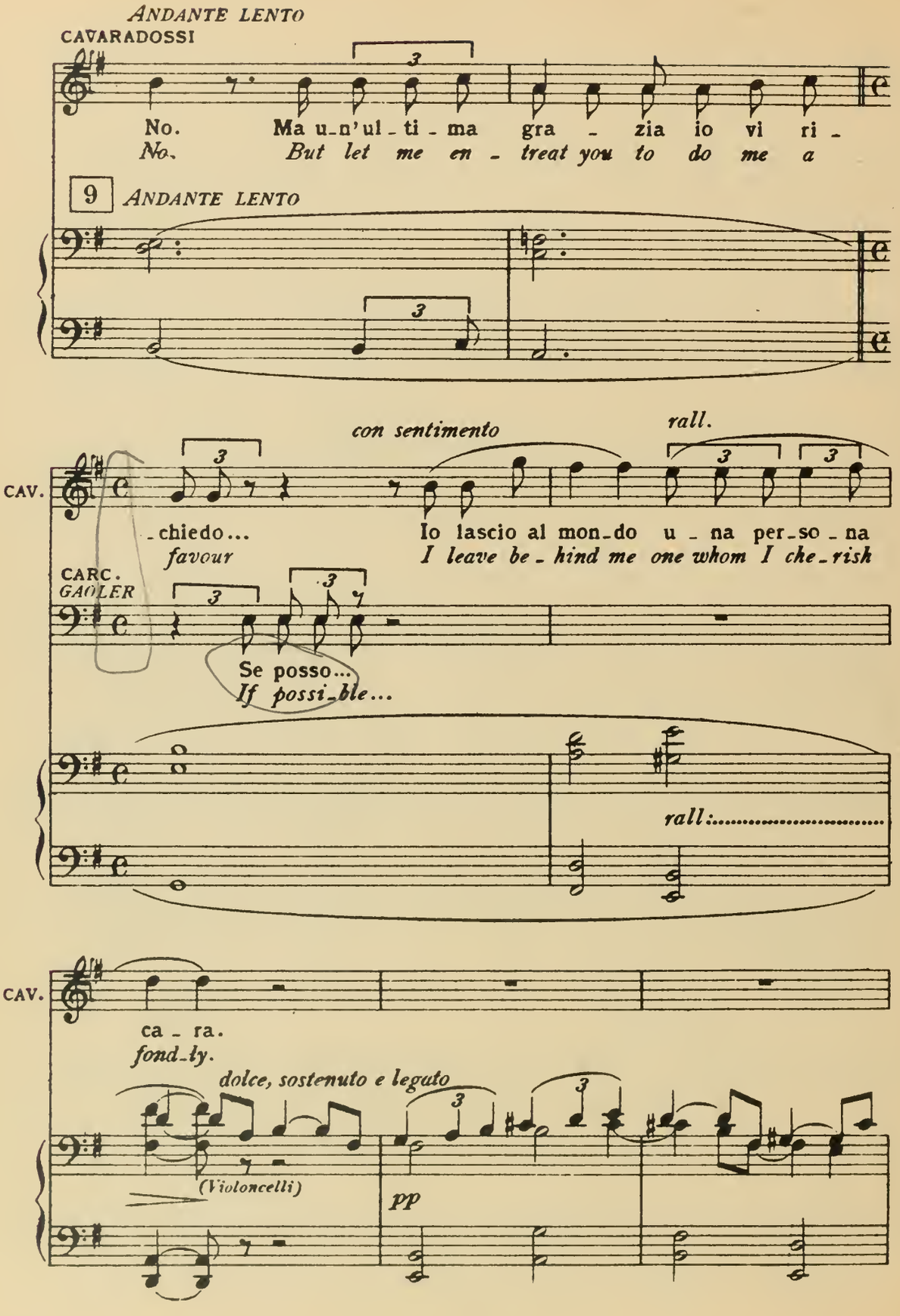


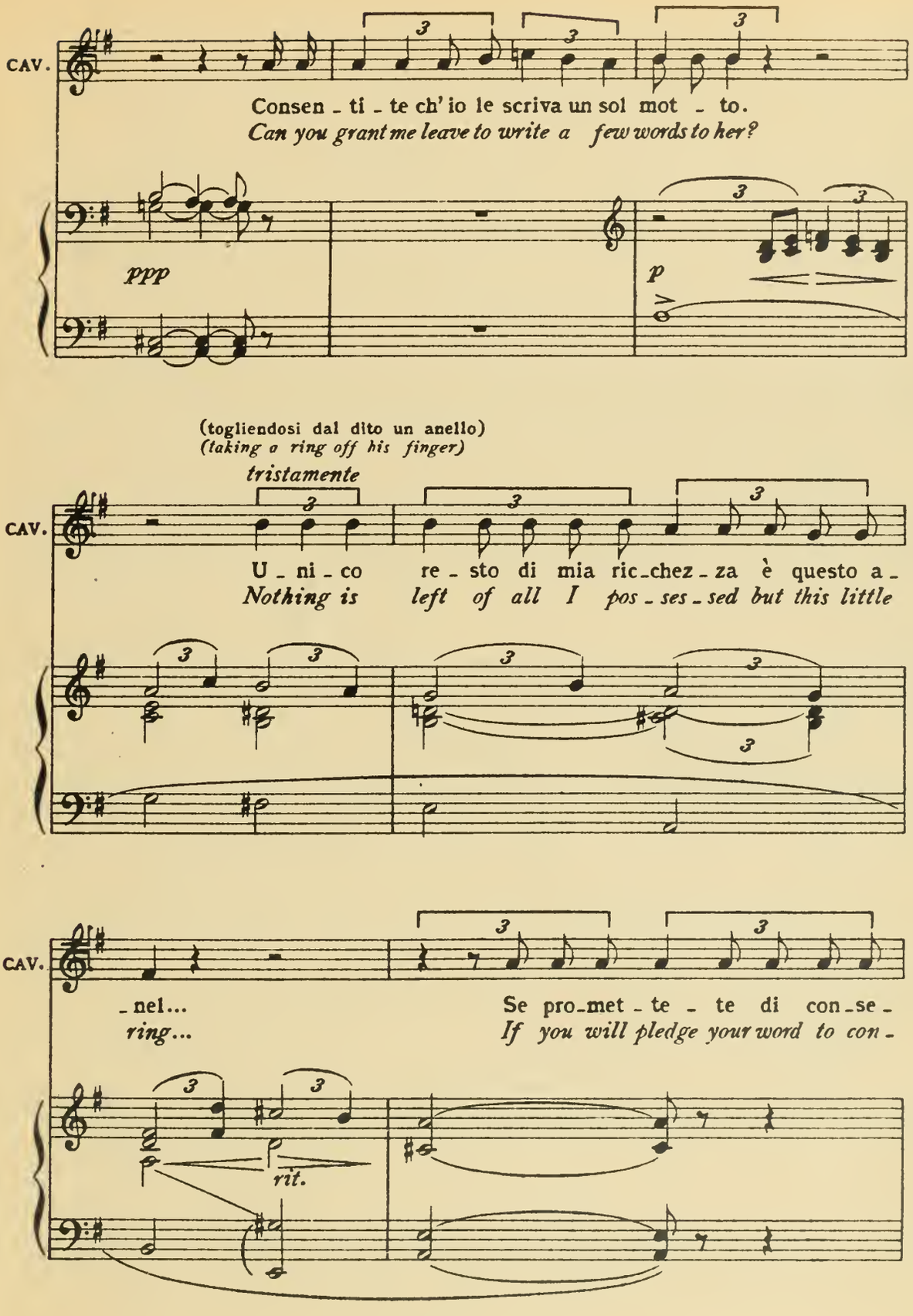

(Campana)
*(Bell)*

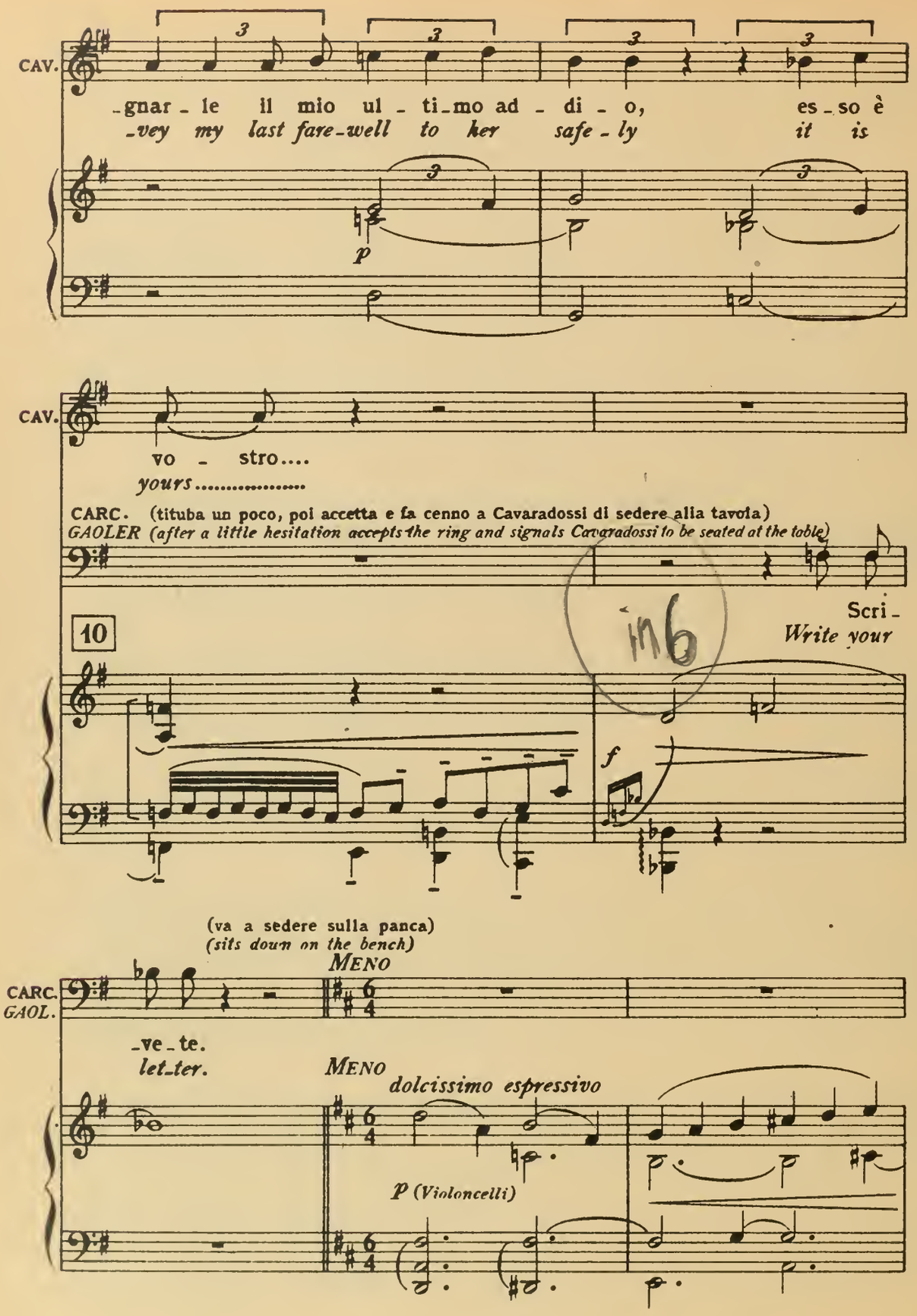
(a Cavaradossi)
*(to Cavaradossi)*

CARC.
*GAOL.*

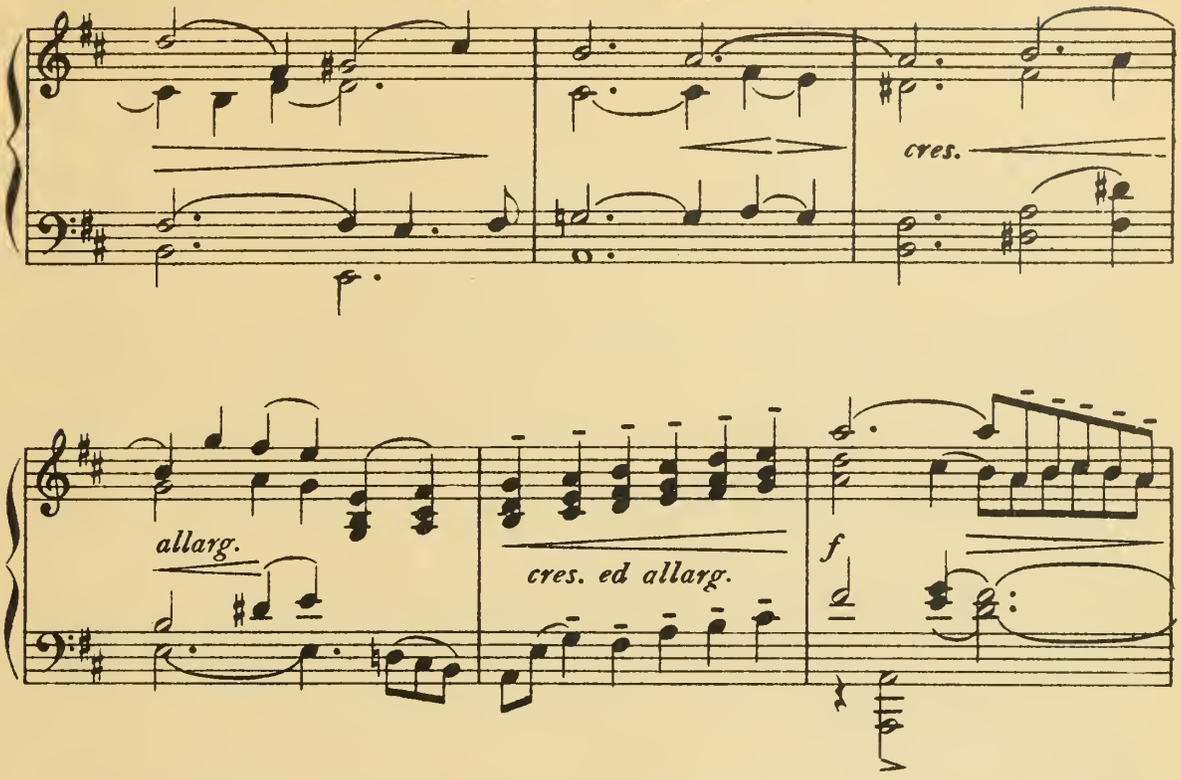



ANDANTE LENTO
CAVARADOSSI
No. Ma u-n'ul-ti-ma gra-zia io vi ri-
No. But let me en-treat you to do me a
9 ANDANTE LENTO
con sentimento
rall.
CAV.
-chiedo...
favour
Io lascio al mon-do u-na per-so-na
I leave be-hind me one whom I che-rish
CARC.
GAOLER
Se posso...
If possi-ble...
rall:.....
CAV.
ca-ra.
fond-ly.
dolce, sostenuto e legato
(Violoncelli)
pp

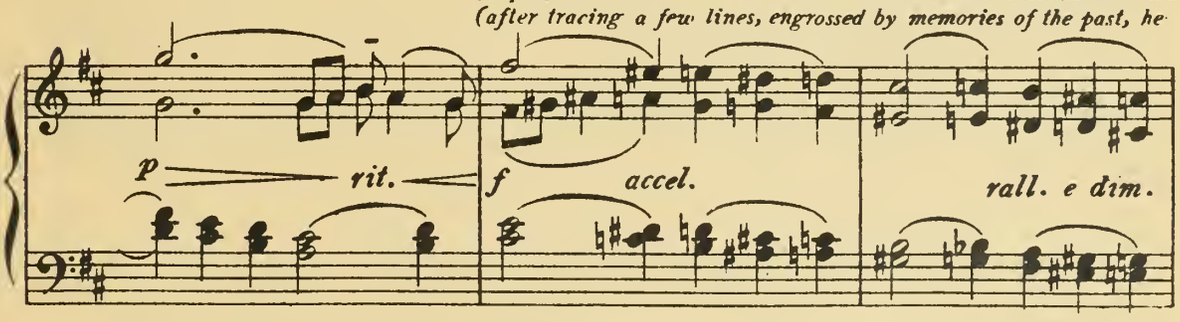

CAV.
Consen - ti - te ch' io le scriva un sol mot - to.
Can you grant me leave to write a few words to her?
ppp
p
(togliendosi dal dito un anello)
(taking a ring off his finger)
tristamente
CAV.
U - ni - co re - sto di mia ric-chez - za è questo a -
Nothing is left of all I pos - ses - sed but this little
CAV.
- nel...
ring...
Se pro-met - te - te di con-se -
If you will pledge your word to con -
rit.


CAV.
-gnar - le il mio ul - ti-mo ad - di - o, es-so è
-vey my last fare-well to her safe - ly it is
p
CAV.
vo - stro....
yours.....
CARC. (tituba un poco, poi accetta e fa cenno a Cavaradossi di sedere alla tavola)
GAOLER (after a little hesitation accepts the ring and signals Cavaradossi to be seated at the table)
10
Scri-
Write your
f
(va a sedere sulla panca)
(sits down on the bench)
MENO
CARC.
GAOL.
-ve-te.
let-ter.
MENO
dolcissimo espressivo
P (Violoncelli)

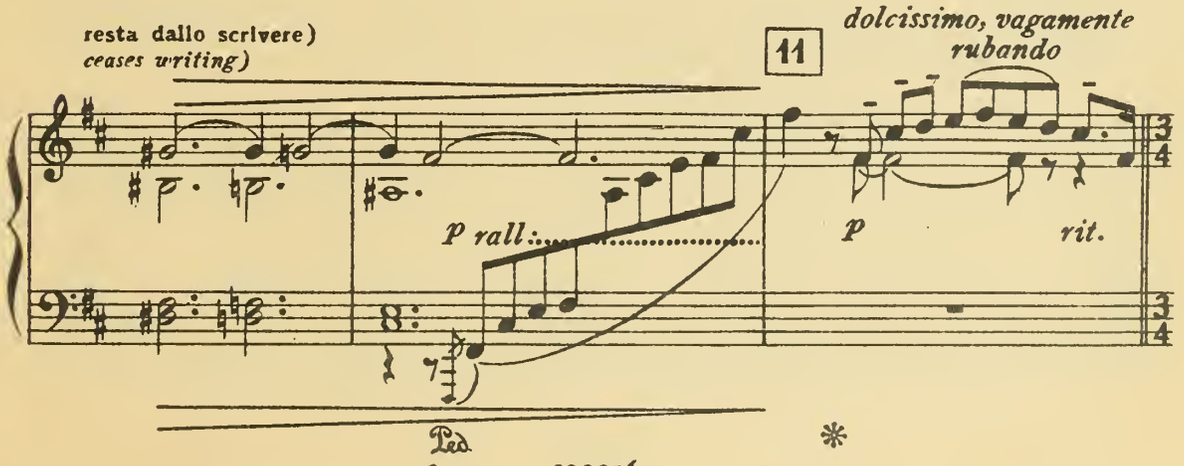
(Cavaradossi rimane alquanto pensieroso, quindi si mette a scrivere)
*(Cavaradossi is lost in thought, from which he rouses himself to write)*



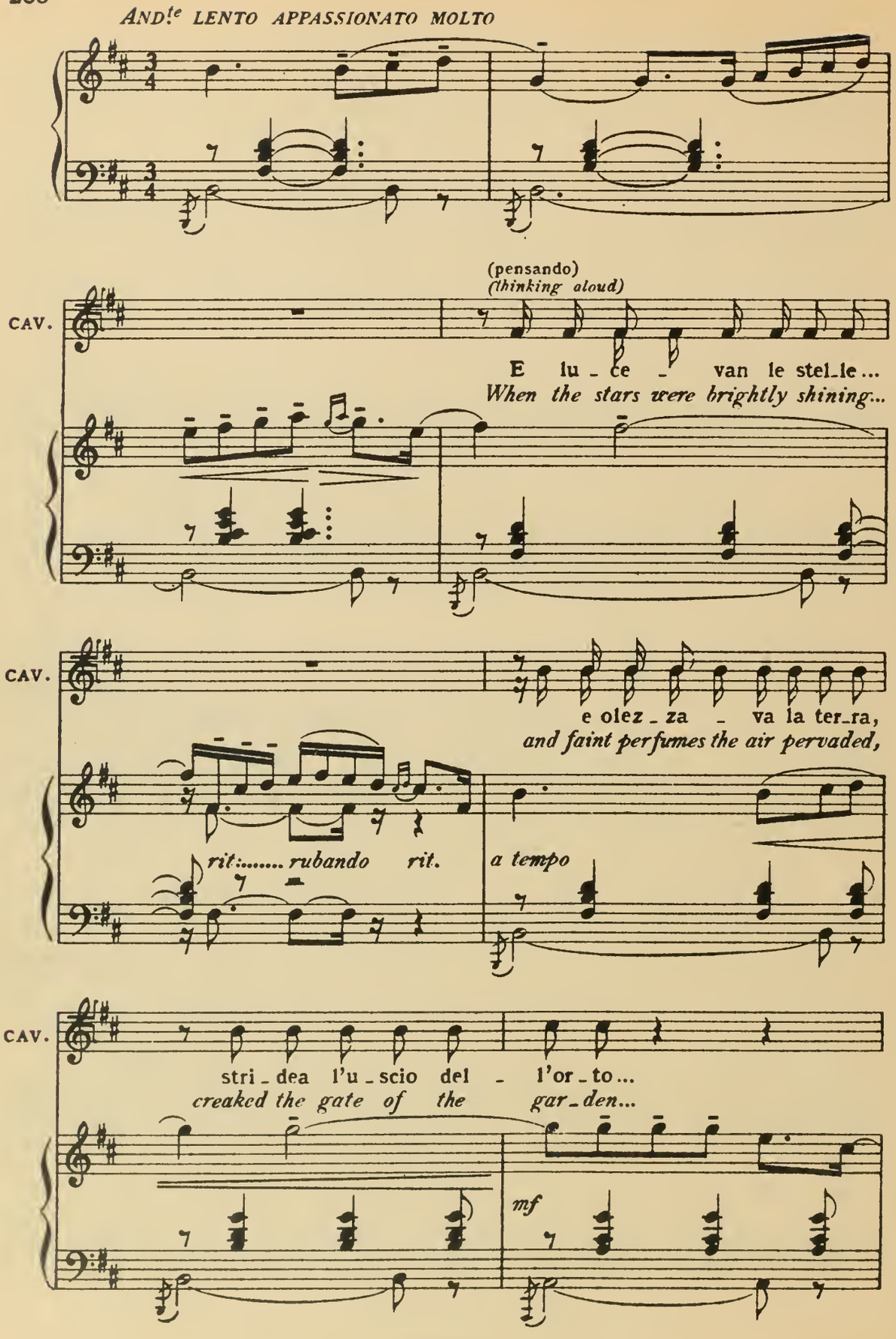

(dopo tracciate alcune linee è invaso dalle rimembranze e si ar-
*(after tracing a few lines, engrossed by memories of the past, he*

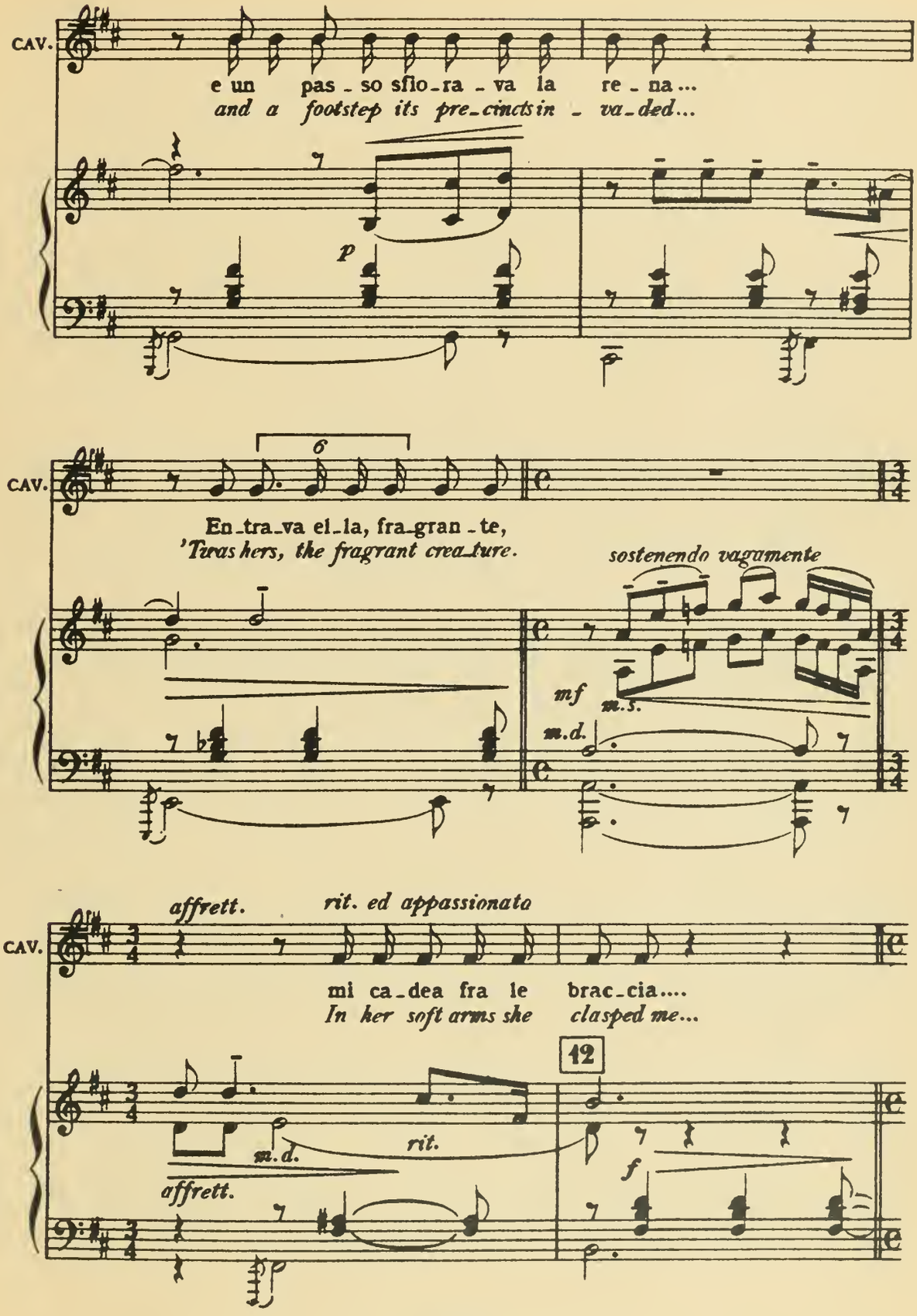


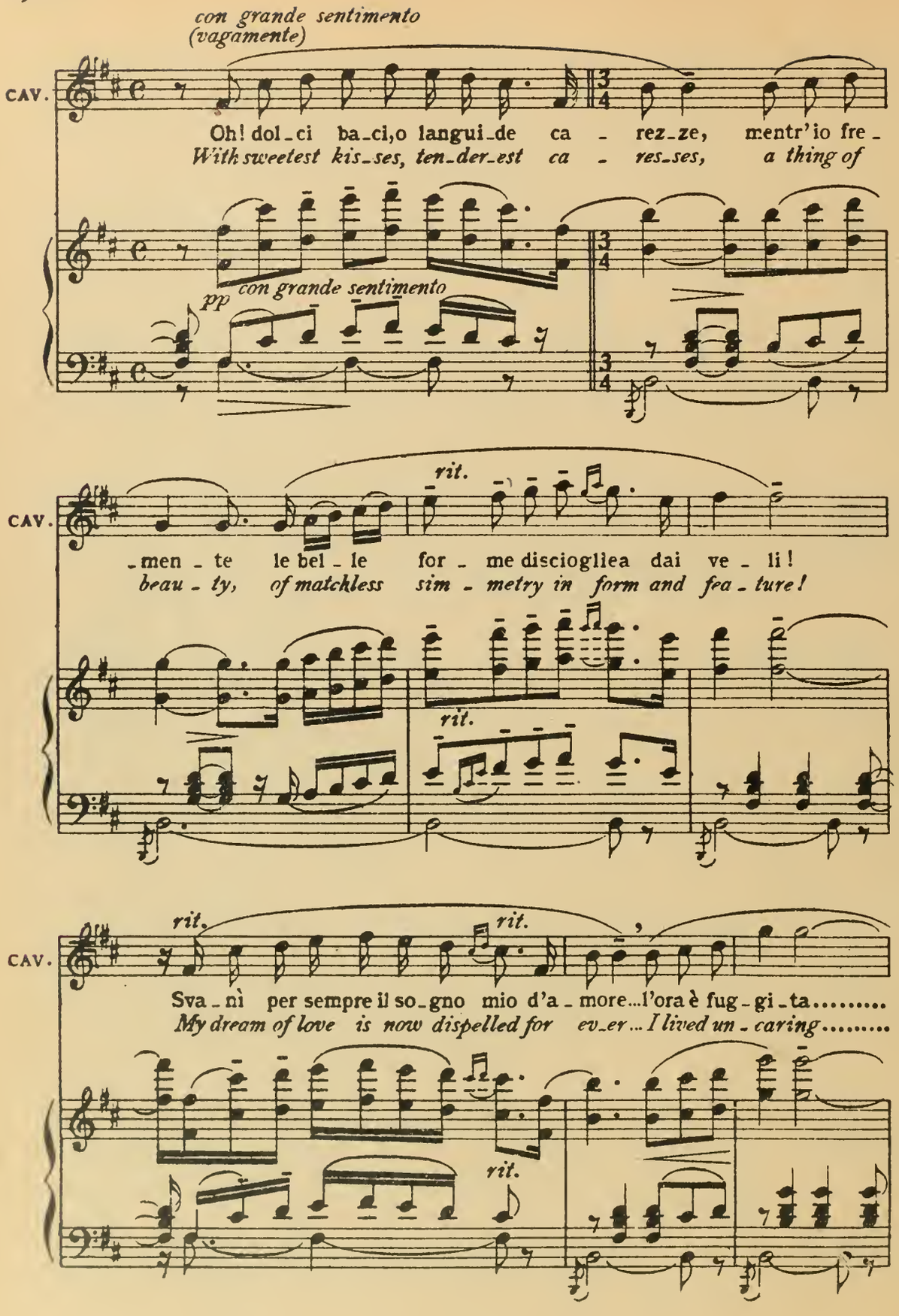

resta dallo scrivere)
*ceases writing)*

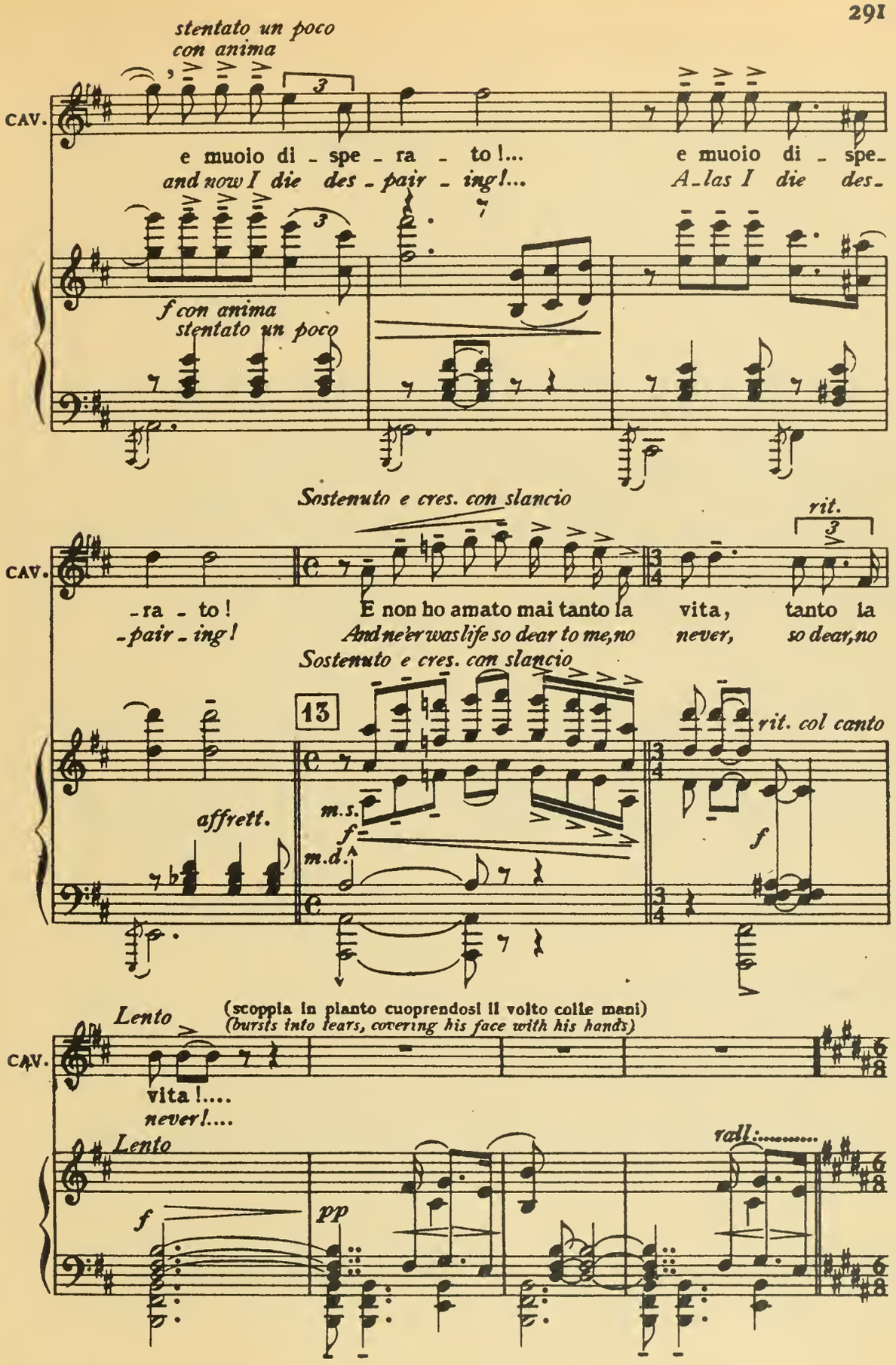



Ped.

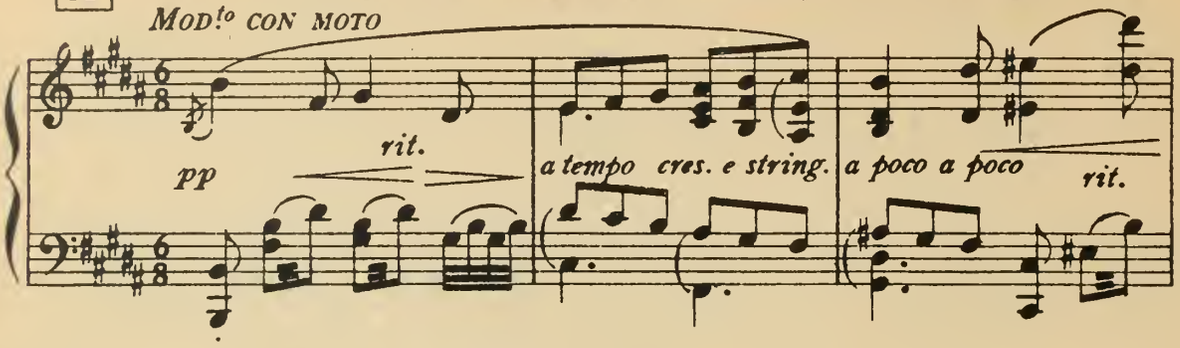

ANDte LENTO APPASSIONATO MOLTO
(pensando)
(thinking aloud)
CAV.
E lu - ce - van le stel-le...
When the stars were brightly shining...
CAV.
e olez - za - va la ter-ra,
and faint perfumes the air pervaded,
rit:..... rubando rit.
a tempo
CAV.
stri - dea l'u - scio del - l'or - to...
creaked the gate of the gar-den...
mf


CAV.
e un pas - so sflo - ra - va la re - na...
and a footstep its pre-cincts in - va-ded...
p
6
CAV.
En-tra-va el-la, fra-gran - te,
'Twas hers, the fragrant crea-ture.
sostenendo vagamente
mf
m.s.
m.d.
affrett.
rit. ed appassionato
CAV.
mi ca-dea fra le brac-cia....
In her soft arms she clasped me...
12
m.d.
rit.
affrett.
f

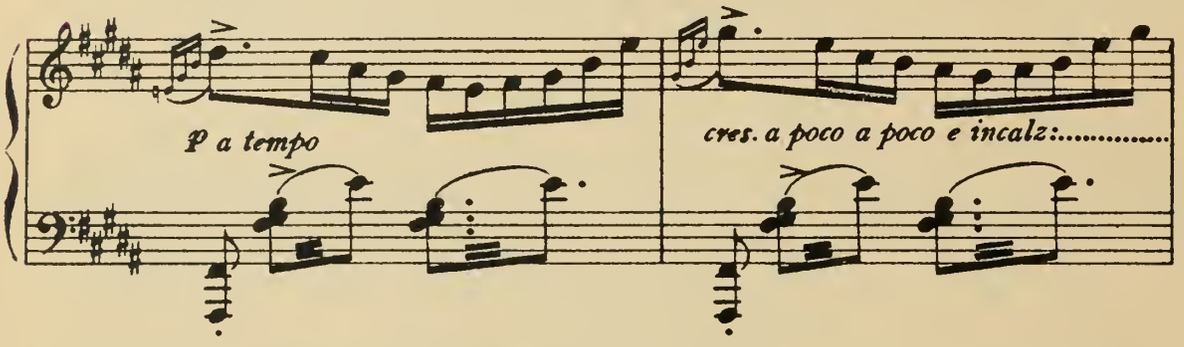

con grande sentimento
(vagamente)
CAV.
Oh! dol-ci ba-ci,o langui-de ca - rez-ze, mentr'io fre-
With sweetest kis-ses, ten-der-est ca - res-ses, a thing of
con grande sentimento
pp
rit.
CAV.
-men - te le bel - le for - me discioglie a dai ve - li!
beau - ty, of matchless sim - metry in form and fea - ture!
rit.
rit.
rit.
CAV.
Sva - nì per sempre il so-gno mio d'a - more...l'ora è fug - gi - ta.....
My dream of love is now dispelled for ev-er... I lived un - caring.....
rit.


stentato un poco
con anima
CAV.
e muoio di - spe - ra - to!...
and now I die des - pair - ing!...
e muoio di - spe-
A-las I die des-
f con anima
stentato un poco
Sostenuto e cres. con slancio
rit.
-ra - to!
-pair - ing!
E non ho amato mai tanto la vita, tanto la
And ne'er was life so dear to me, no never, so dear, no
13
affrett.
m.s.
m.d.
rit. col canto
(scoppia in pianto cuoprendosi il volto colle mani)
(bursts into tears, covering his face with his hands)
Lento
vita!....
never!....
rall:.....
pp

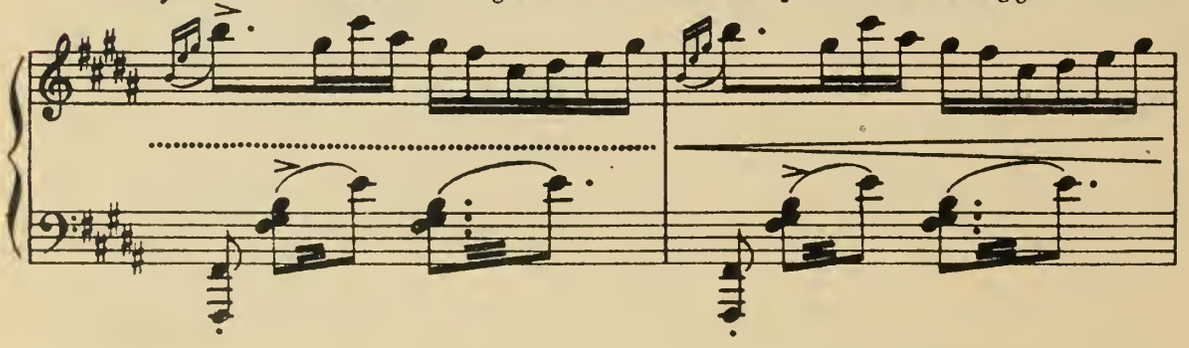
14 (Dalla scala viene Spoletta, accompagnato dal Sergente e seguito da Tosca: il Sergente por-
*(Enter Spoletta through trapdoor, accompanied by Tosca, and followed by the Sergeant, who car-*



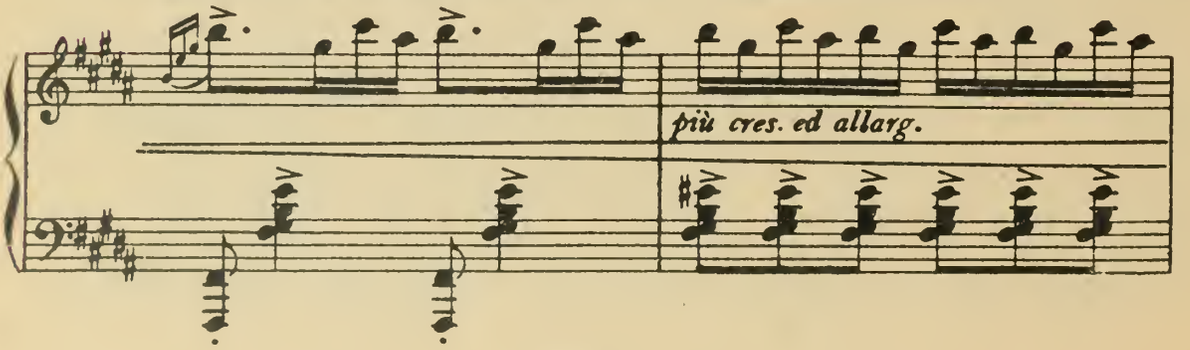

ta una lanterna - Spoletta accenna a Tosca ove trovasi Cavaradossi, poi chiama a sè il Car-
*ries a lantern. Spoletta points out to Tosca where she will find Cavaradossi and then beckons to*

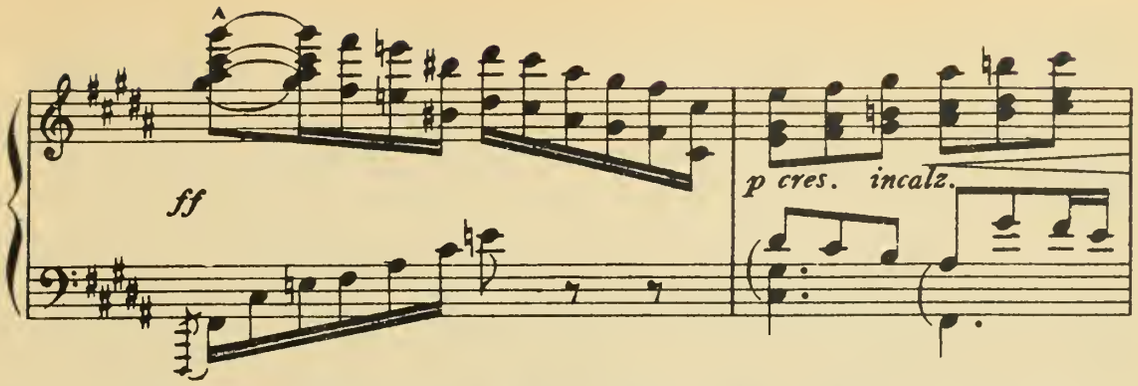



ceriere: con questi e col Sergente ridiscende, non senza avere prima dato ad una sentinella,
*the jailer, with whom and the Sergeant he redescends the steps, not without having given orders to*



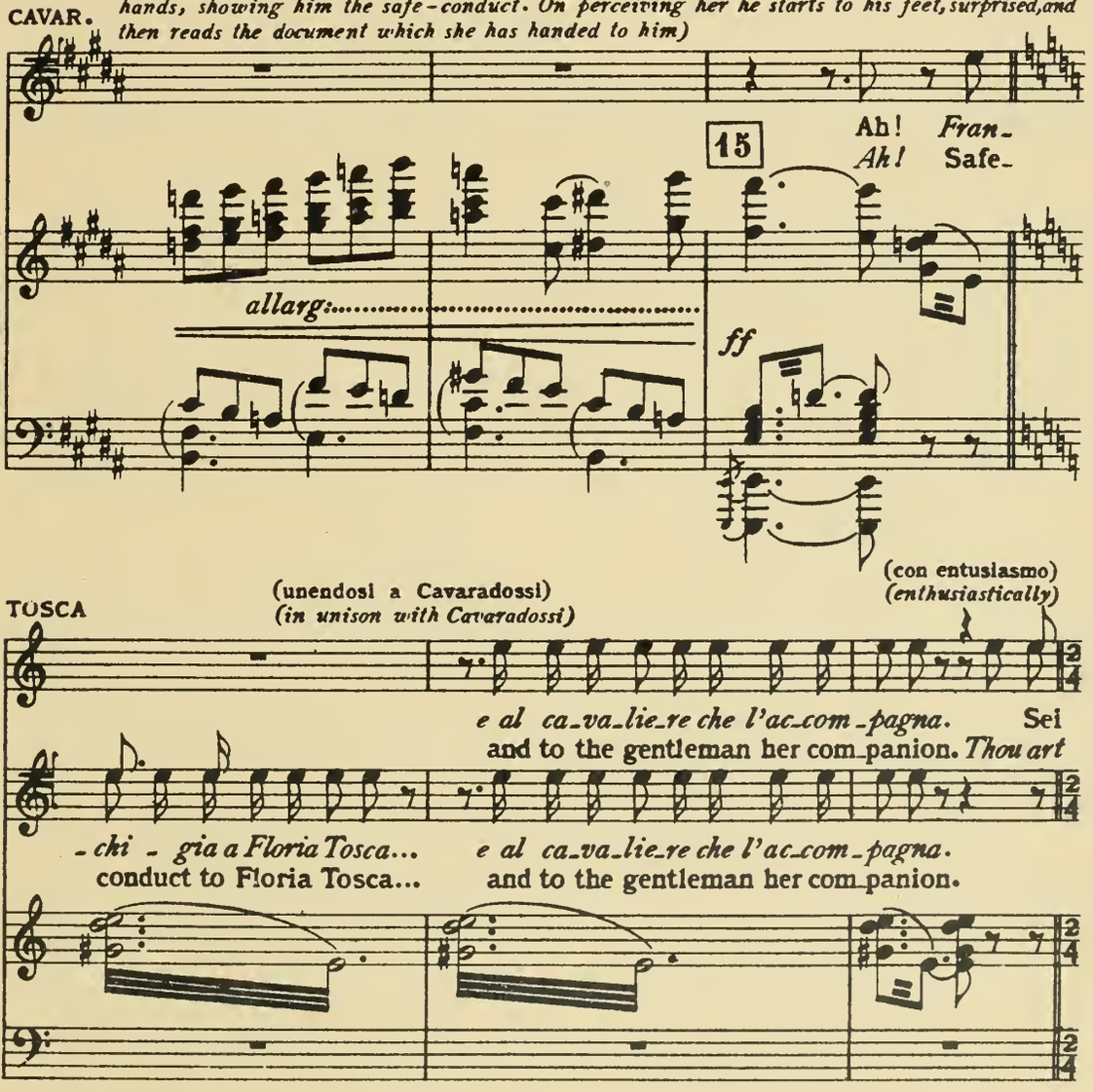
che sta in fondo, l'ordine di sorvegliare il prigioniero)
*a sentry on guard at the back of the stage, to keep close watch over the prisoner)*

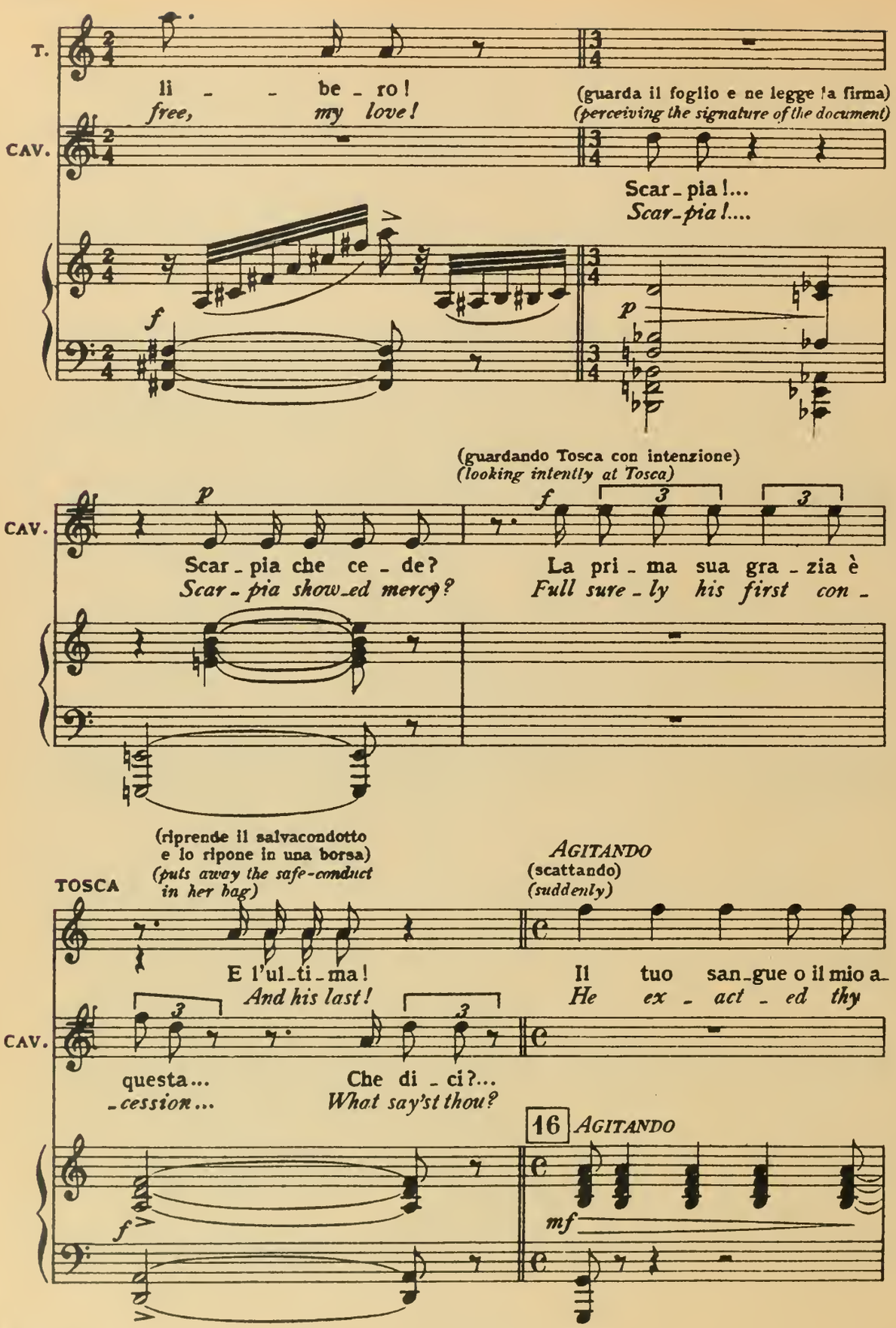


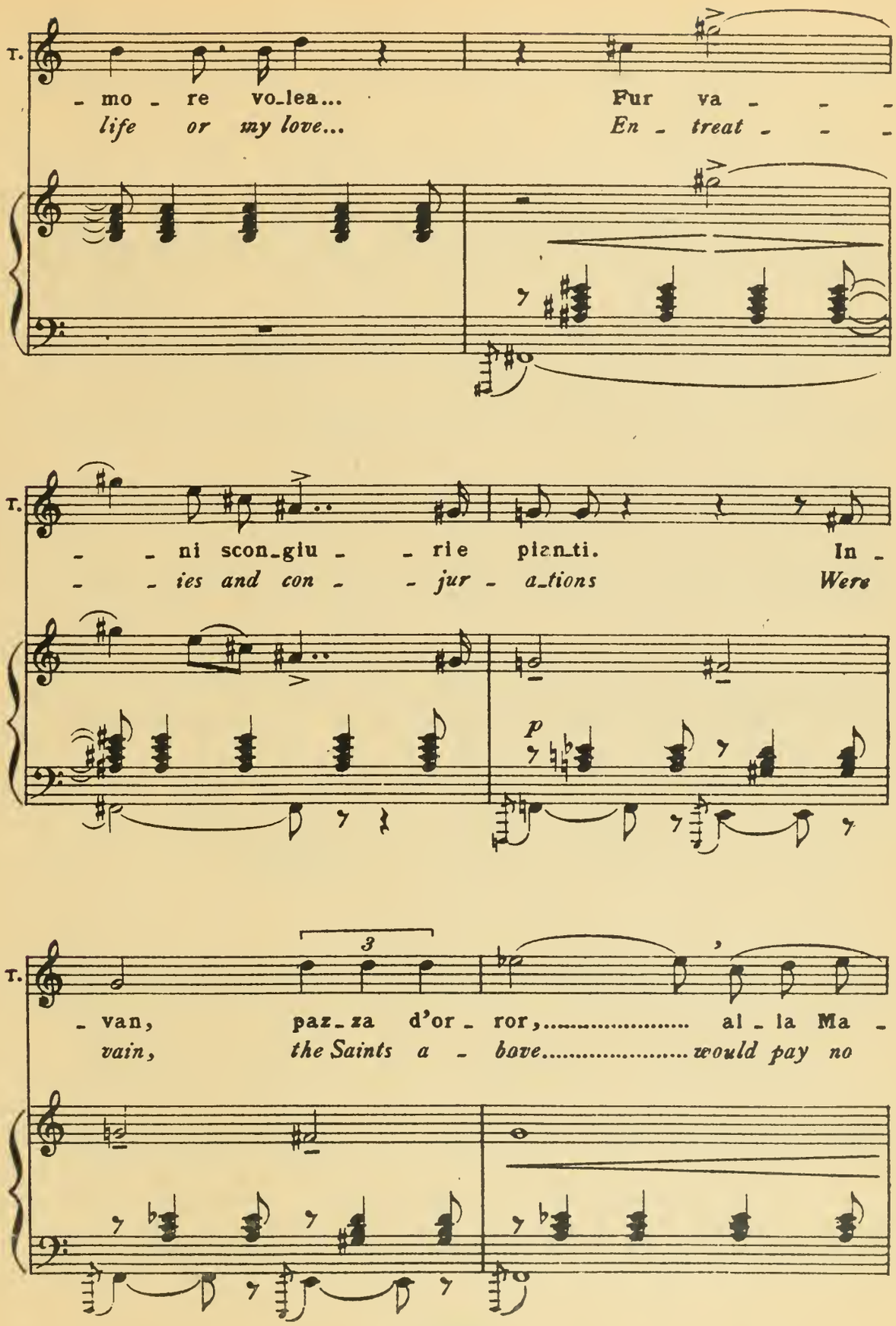


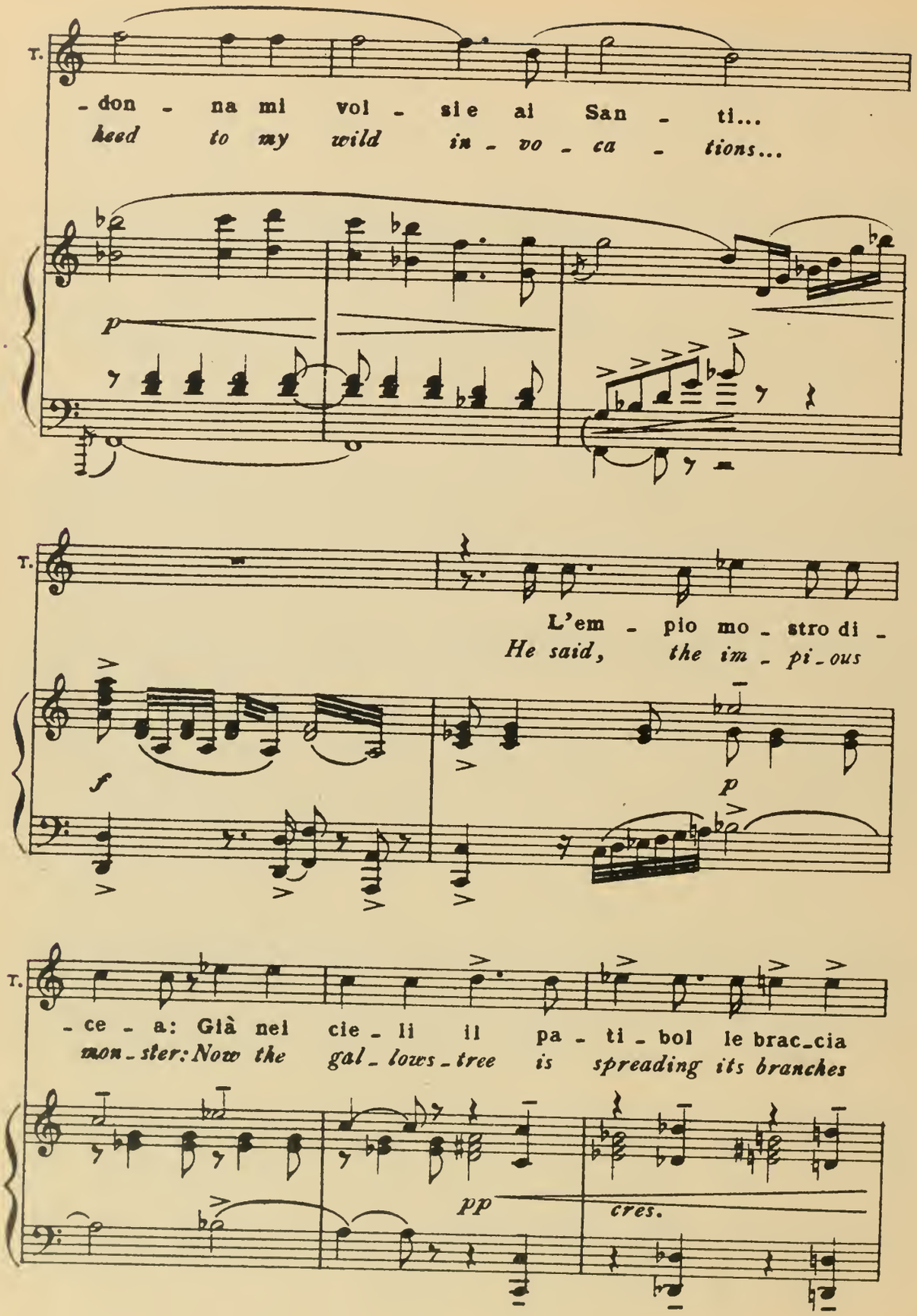

(Tosca, che in questo frattempo è rimasta agitatissima, vede Cavaradossi che piange: si slancia presso a lui, e non potendo parlare per la grande emozione, gli solleva colle due mani la testa, presentandogli in pari tempo il salvacondotto: Cavaradossi, alla vista di Tosca, balza in piedi sorpreso, poi legge il foglio che gli presenta Tosca)

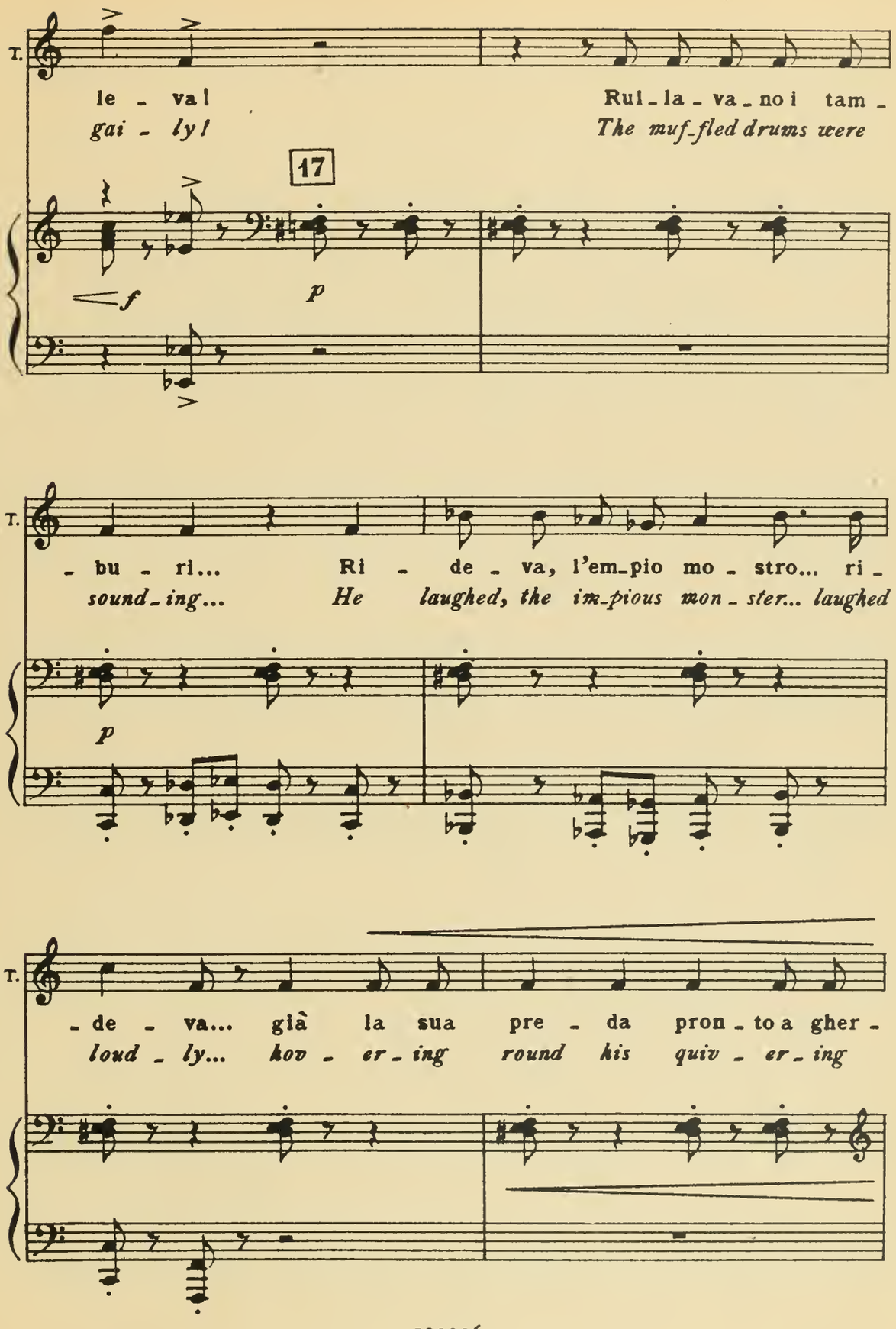
*(Tosca who meanwhile has been manifestly in a state of violent agitation, sees Cavaradossi weeping, rushes up to him, and unable to speak for sheer emotion, lifts his head with both hands, showing him the safe-conduct. On perceiving her he starts to his feet, surprised, and then reads the document which she has handed to him)*

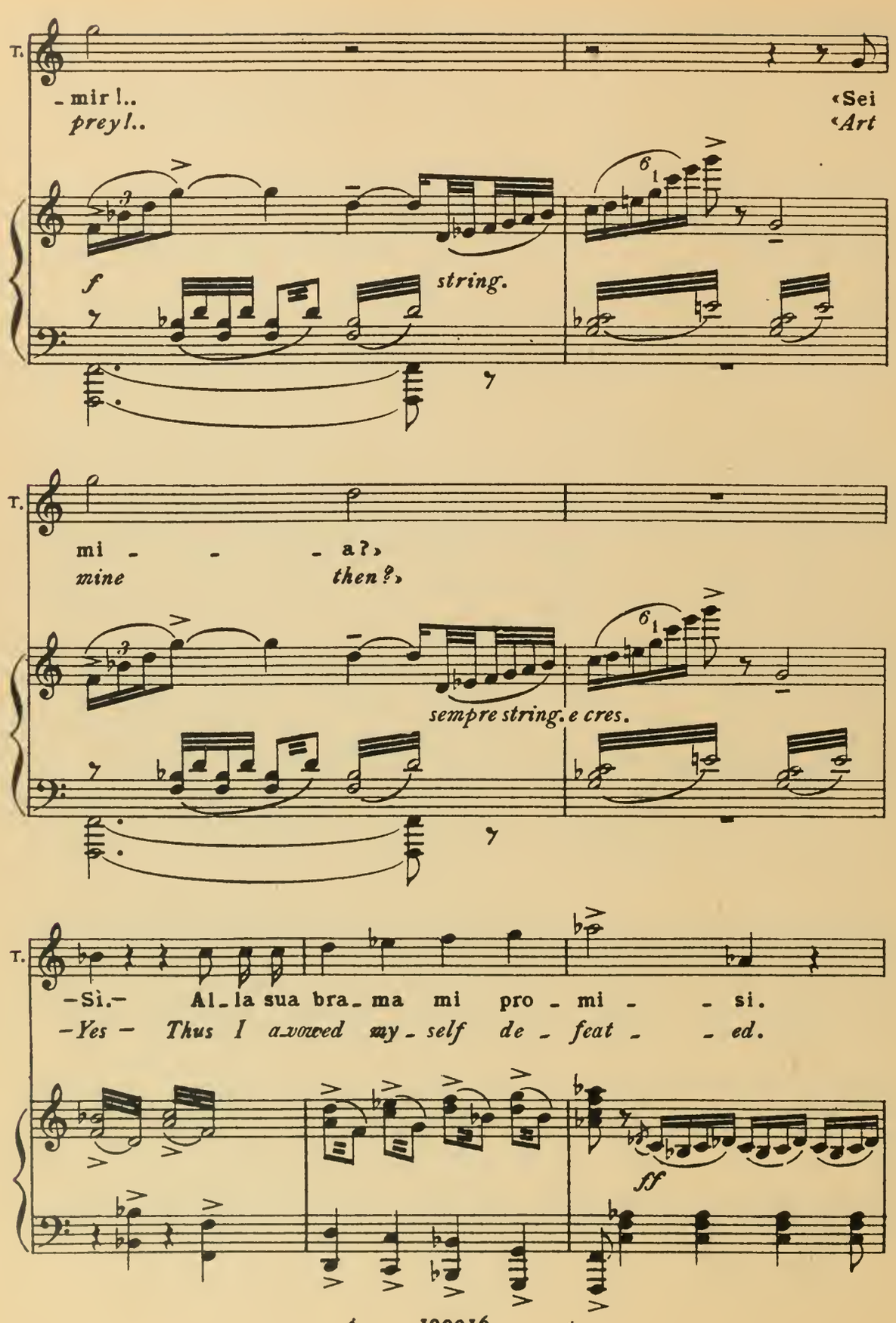


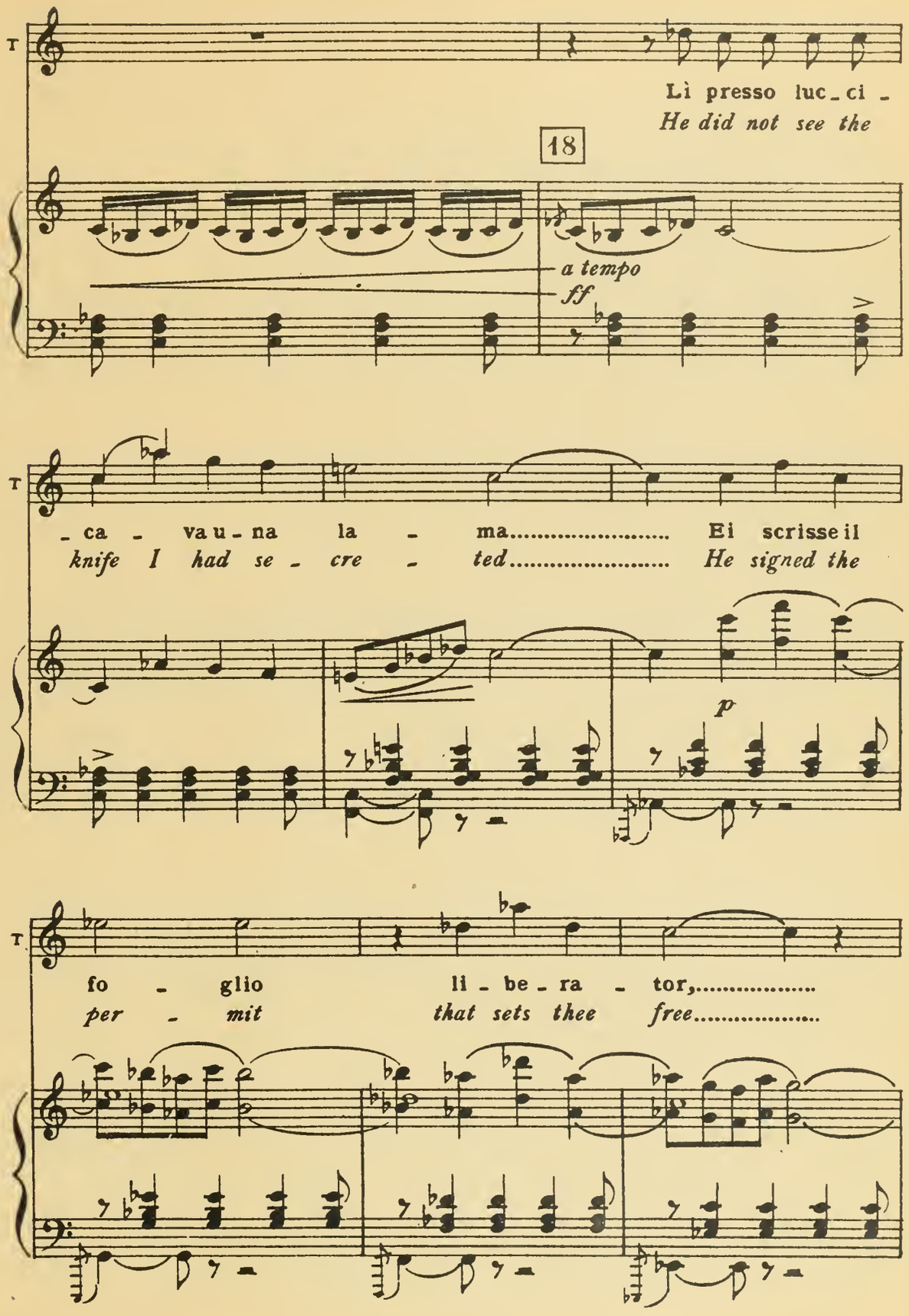

T.
li - - be - ro!
free, my love!
(guarda il foglio e ne legge la firma)
(perceiving the signature of the document)
CAV.
Scar - pia!...
Scar-pia!....
(guardando Tosca con intenzione)
(looking intently at Tosca)
Scar - pia che ce - de?
Scar - pia show-ed mercy?
La pri - ma sua gra - zia è
Full sure - ly his first con -
(riprende il salvacondotto e lo ripone in una borsa)
(puts away the safe-conduct in her bag)
TOSCA
AGITANDO
(scattando)
(suddenly)
E l'ul-ti-ma!
And his last!
Il tuo san-gue o il mio a-
He ex - act - ed thy
questa...
-cession...
Che di - ci?...
What say'st thou?
16
AGITANDO

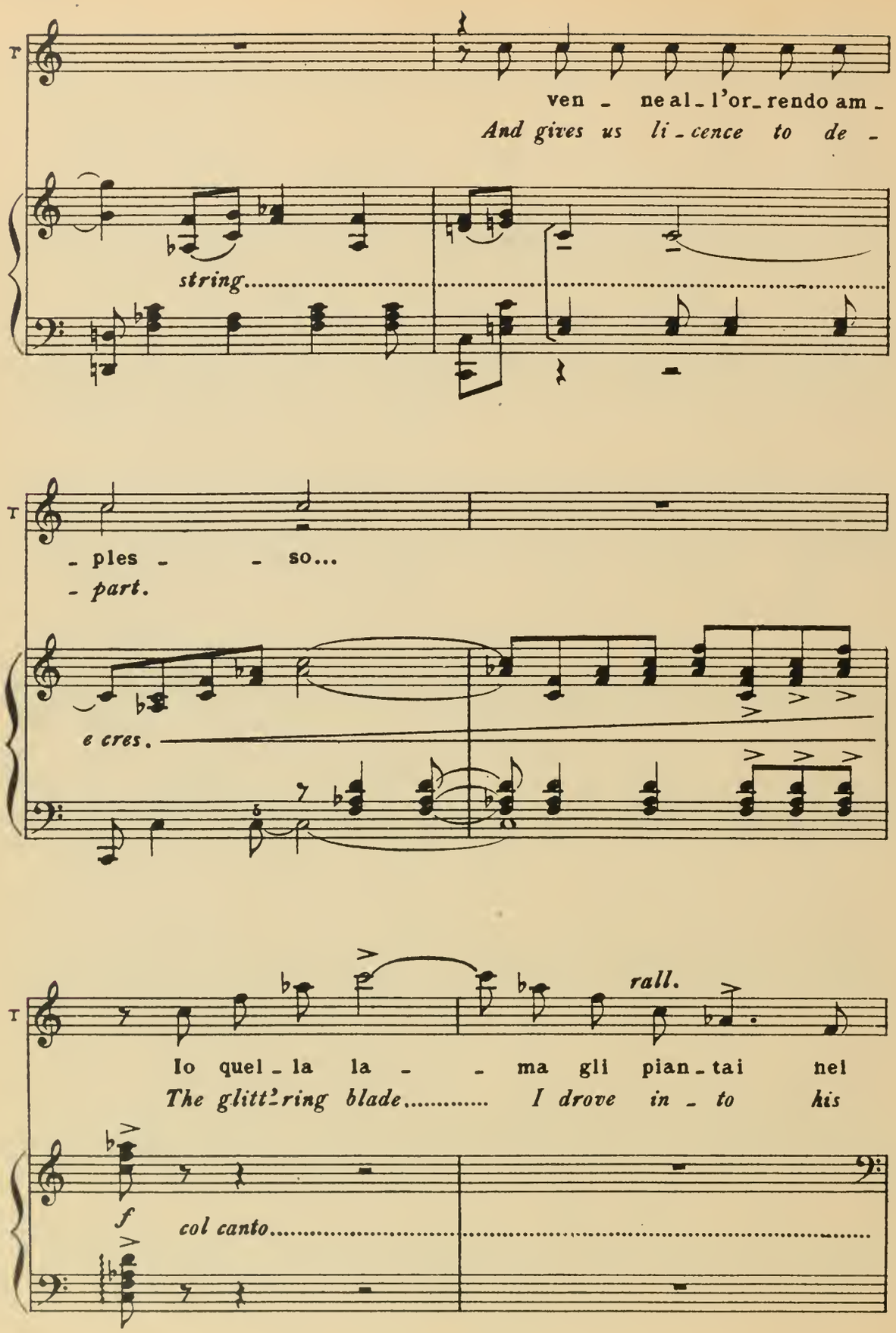

T.
- mo - re vo-lea... Fur va - - -
life or my love... En - treat - - -
T.
- - ni scon-giu - - rie pian-ti. In -
- - ies and con - - jur - a-tions Were
p
T.
3
- van, paz-za d'or - ror,..... al - la Ma -
vain, the Saints a - bove..... would pay no

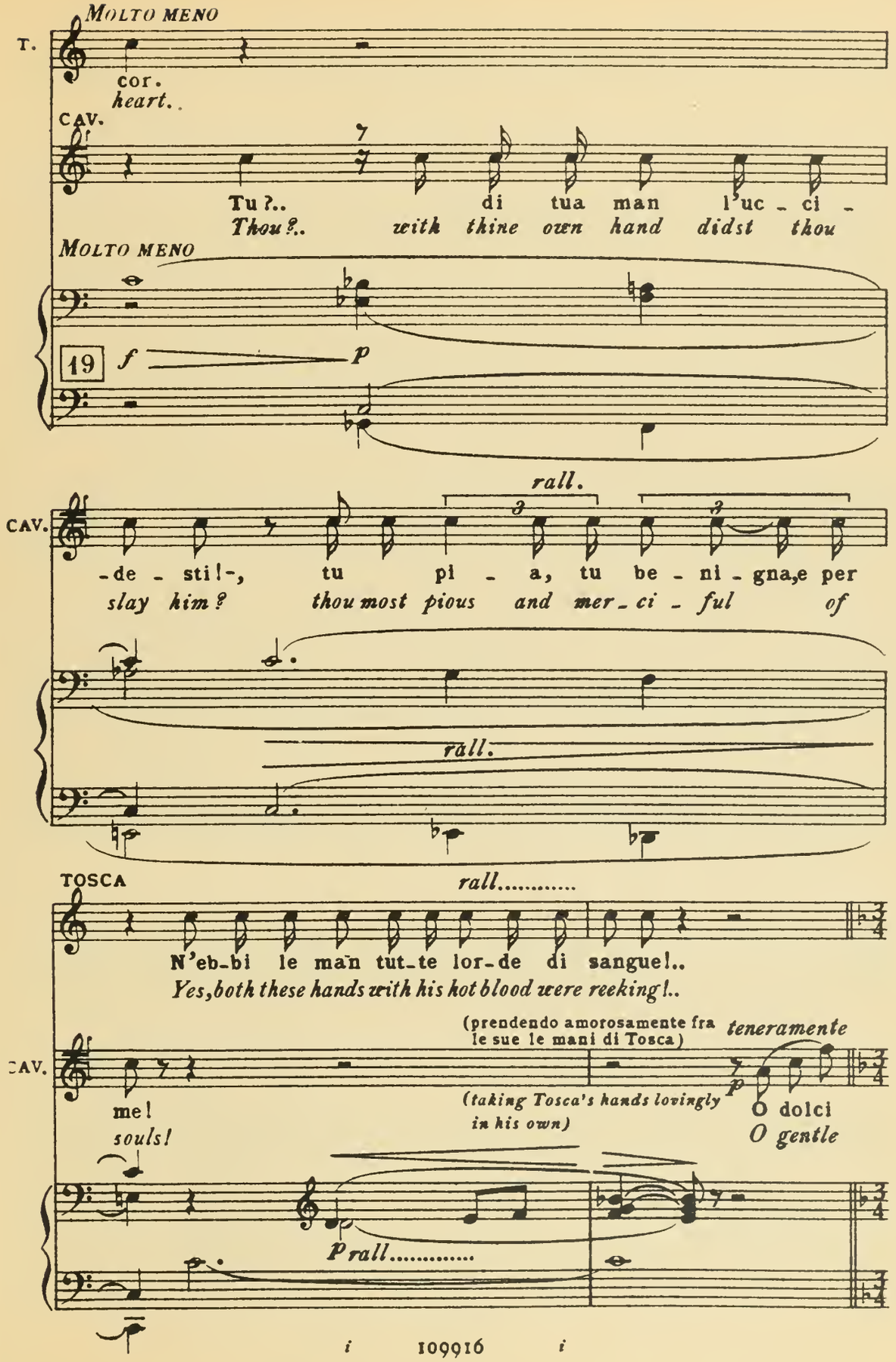

T.
-don - na mi vol - sie ai San - ti...
heed to my wild in - vo - ca - tions...
p
T.
L'em - pio mo - stro di -
He said, the im - pi - ous
f
p
T.
- ce - a: Già nel cie - li il pa - ti - bol le brac_cia
mon - ster: Now the gal - lows - tree is spreading its branches
pp
cres.

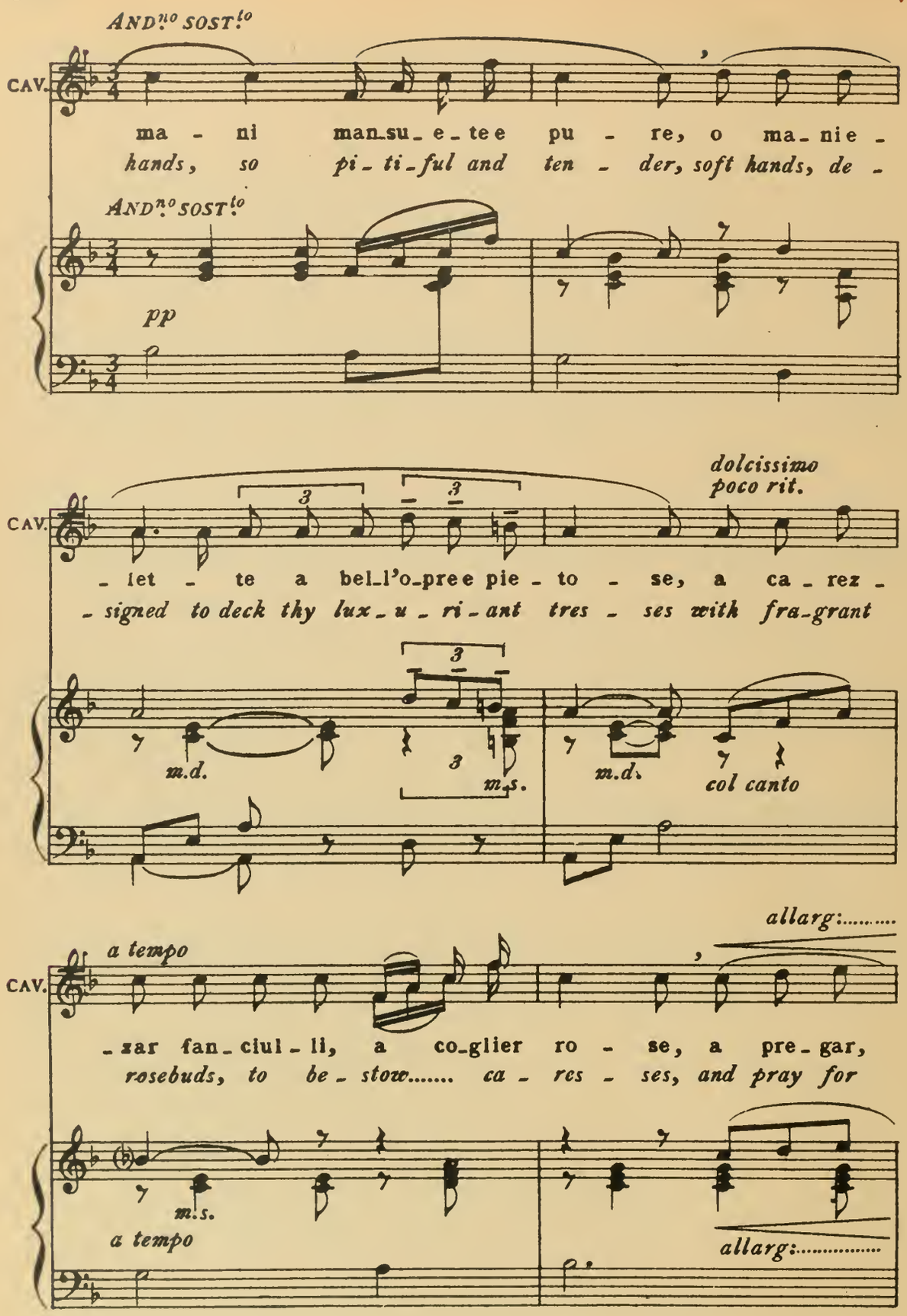

T.
le - va!
gai - ly!
Rul - la - va - no i tam -
The muf - fled drums were
17
f
p
T.
- bu - ri...
sound - ing...
Ri - de - va, l'em - pio mo - stro... ri -
He laughed, the im - pious mon - ster... laughed
p
T.
- de - va...
loud - ly...
già la sua pre - da pron - to a gher -
hov - er - ing round his quiv - er - ing

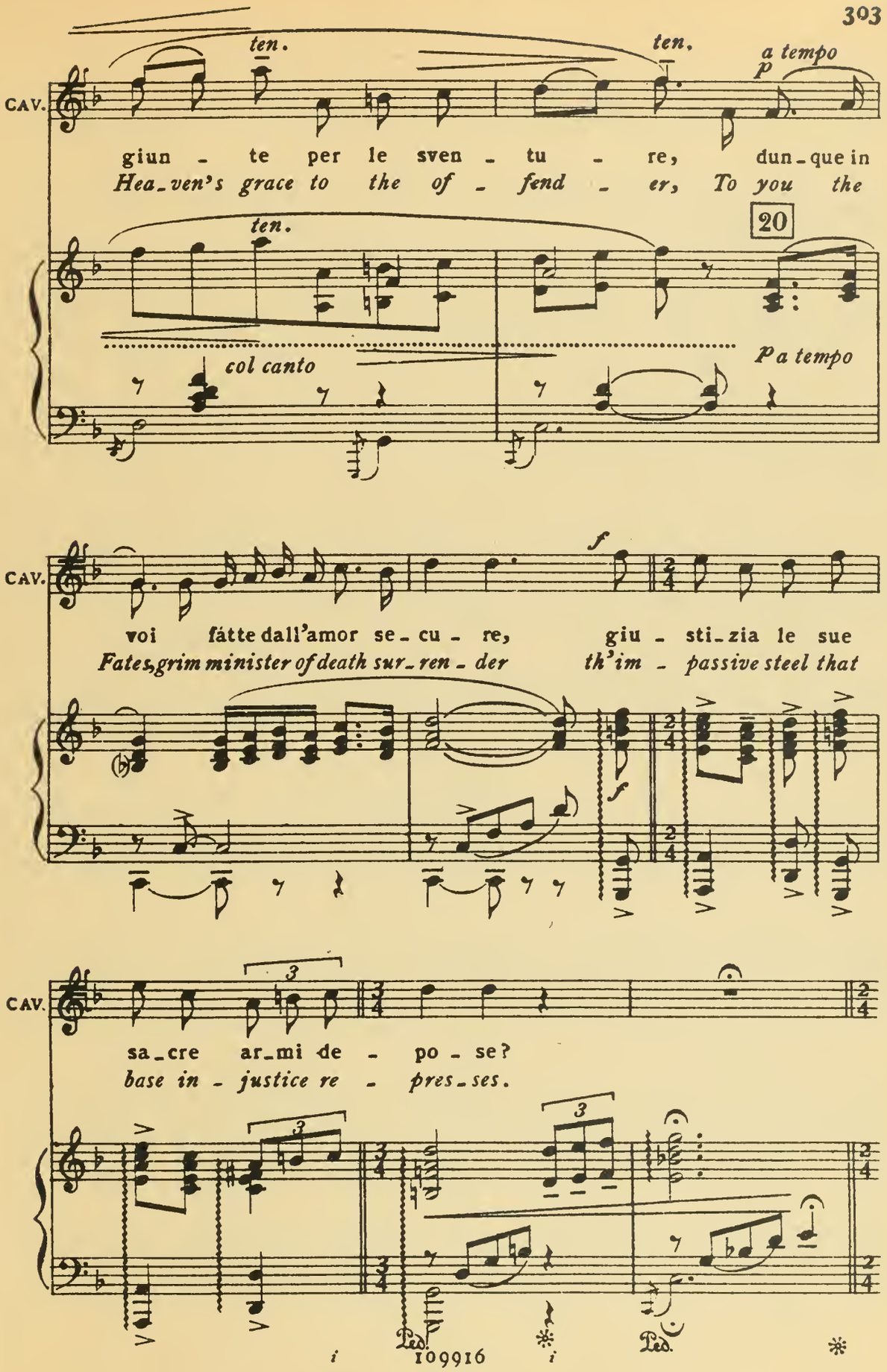

T.
- mir !..
preyl..
«Sei
«Art
f
string.
T.
mi - - - a?»
mine then?»
sempre string. e cres.
T.
-Sì.- Al-la sua bra-ma mi pro-mi- - si.
-Yes - Thus I avowed my-self de-feat- - ed.
ff

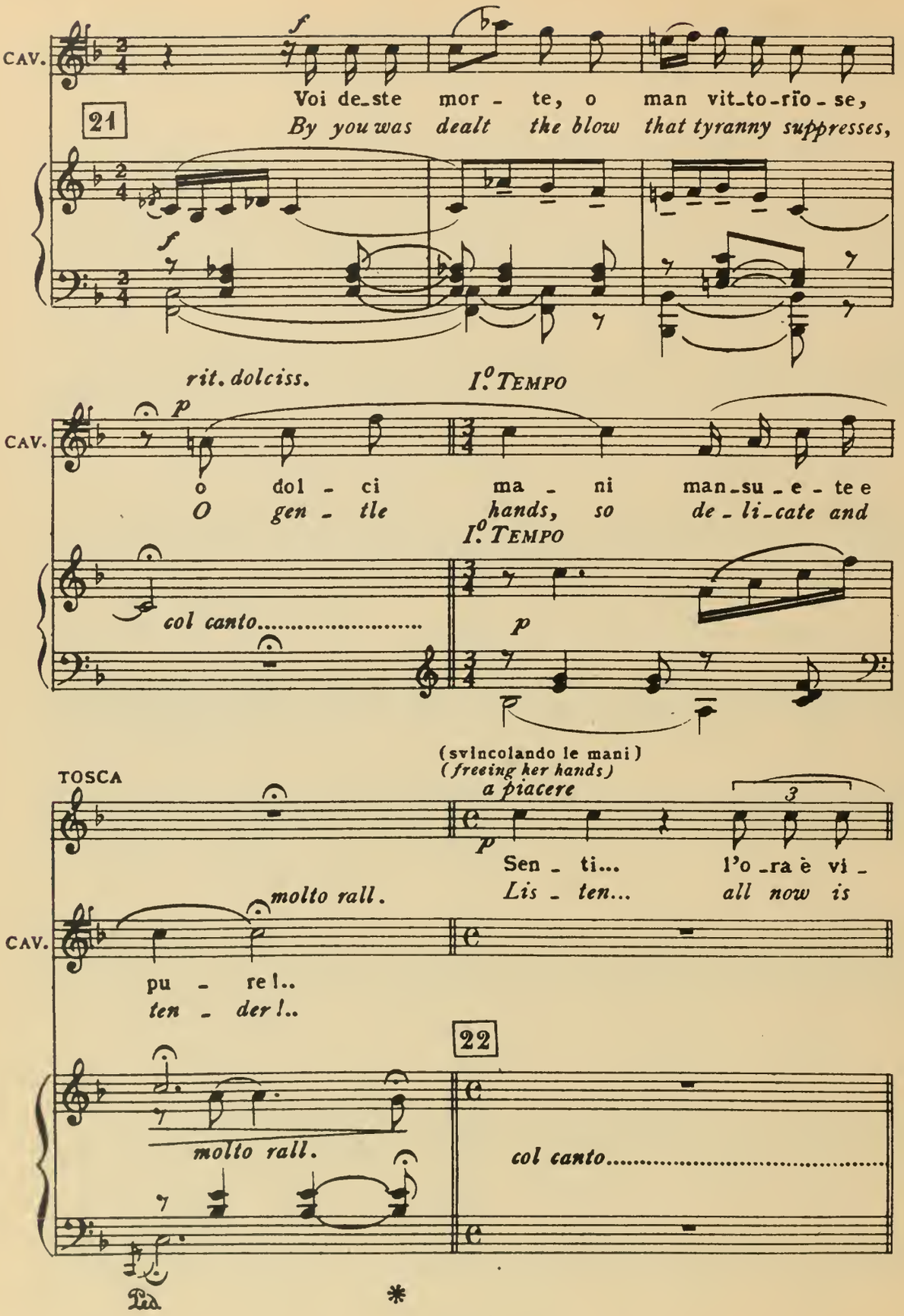

T
Lì presso luc_ci _
He did not see the
18
a tempo
ff
T
_ca _ va u _ na la _ ma..... Ei scrisse il
knife I had se _ cre _ ted..... He signed the
p
T
fo _ glio li _ be _ ra _ tor,.....
per _ mit that sets thee free.....


T
ven - ne al - l'or - rendo am -
And gives us li - cence to de -
string.
T
- ples - - so...
- part.
e cres.
T
rall.
Io quel - la la - - ma gli pian - tai nel
The glitt'ring blade..... I drove in - to his
f
col canto.....


MOLTO MENO
T.
cor.
heart..
CAV.
Tu?..
di tua man l'uc - ci -
Thou?..
with thine own hand didst thou
MOLTO MENO
19
f
p
rall.
CAV.
-de - sti!-,
tu pi - a, tu be - ni - gna,e per
slay him?
thou most pious and mer - ci - ful of
rall.
TOSCA
rall.....
N'eb-bi le man tut-te lor-de di sangue!..
Yes,both these hands with his hot blood were reeking!..
(prendendo amorosamente fra le sue le mani di Tosca)
teneramente
CAV.
me!
souls!
(taking Tosca's hands lovingly in his own)
O dolci
O gentle
P
rall.....


AND.no SOST.to
CAV.
ma - ni man-su-e-tee pu - re, o ma-nie -
hands, so pi-ti-ful and ten - der, soft hands, de -
AND.no SOST.to
pp
dolcissimo
poco rit.
CAV.
- let - te a bel-l'o-pree pie - to - se, a ca - rez -
- signed to deck thy lux-u-ri-ant tres - ses with fra-grant
3
3
3
m.d.
m.s.
m.d.
col canto
allarg:.....
a tempo
CAV.
- zar fan-ciul-li, a co-glier ro - se, a pre-gar,
rosebuds, to be-stow..... ca - res - ses, and pray for
m.s.
a tempo
allarg:.....


CAV.
ten.
ten.
a tempo
p
giun - te per le sven - tu - re, dun - que in
Hea - ven's grace to the of - fend - er, To you the
20
ten.
col canto
P a tempo
CAV.
f
voi fátte dall'amor se - cu - re, giu - sti - zia le sue
Fates, grim minister of death sur - ren - der th'im - passive steel that
CAV.
3
sa - cre ar - mi de - po - se?
base in - justice re - pres - ses.
3
3
Ped.
Ped.
*
*


CAV.
21
Voi de_ste mor - te, o man vit_to_rïo - se,
By you was dealt the blow that tyranny suppresses,
rit. dolciss.
I.° TEMPO
o dol - ci ma - ni man_su_e - te e
O gen - tle hands, so de_li_cate and
col canto.....
I.° TEMPO
(svincolando le mani)
(freeing her hands)
a piacere
TOSCA
Sen - ti... l'o_ra è vi -
Lis - ten... all now is
molto rall.
pu - re!..
ten - der!..
22
molto rall.
col canto.....

(mostrando la borsa)
*(showing a hand-bag)*

*AND.no MODERATAMENTE MOSSO*

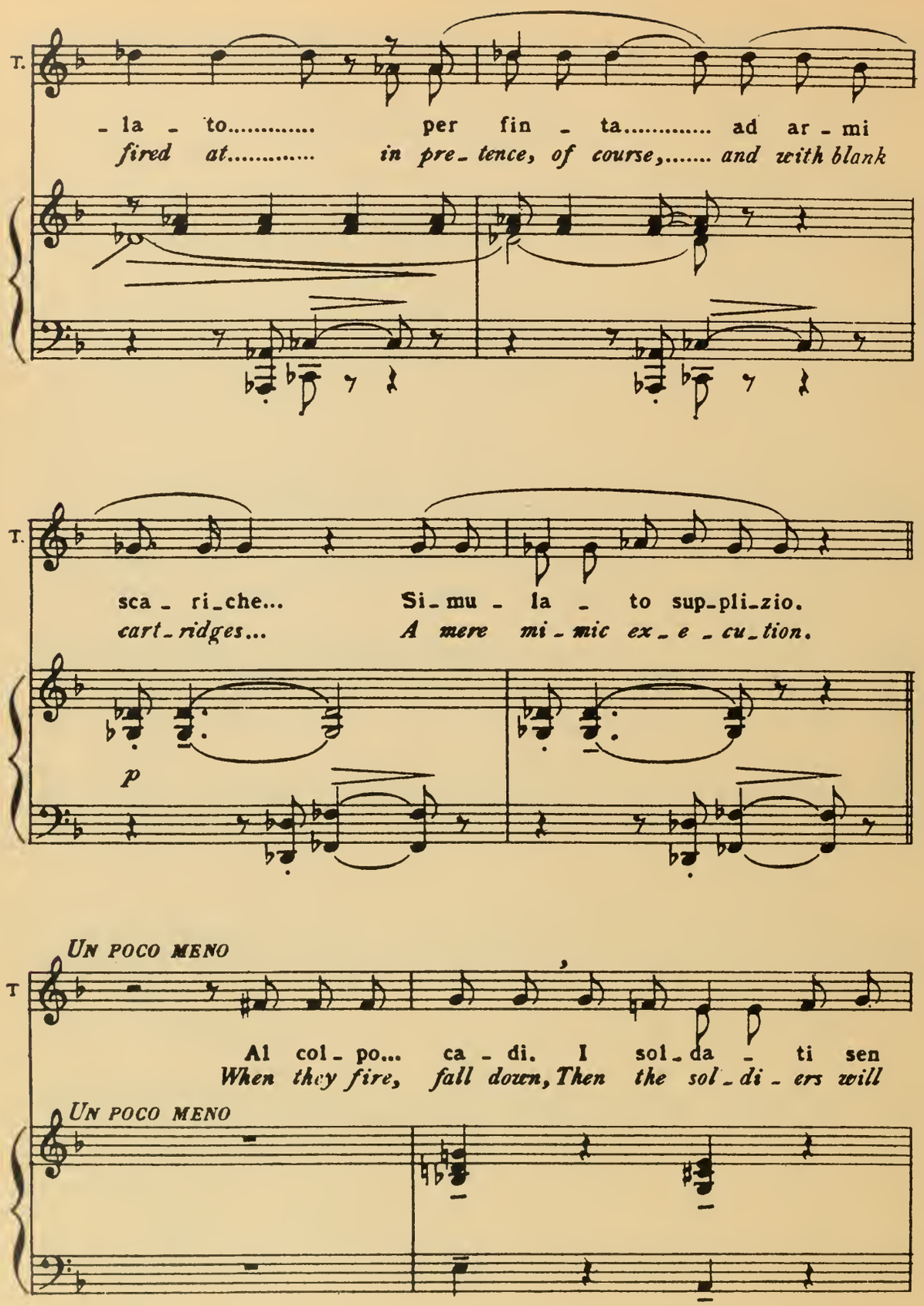
T. -ci - na; io già rac - col - si o - ro e gio -
*rea - dy I have col - lec - ted my jew - els and*

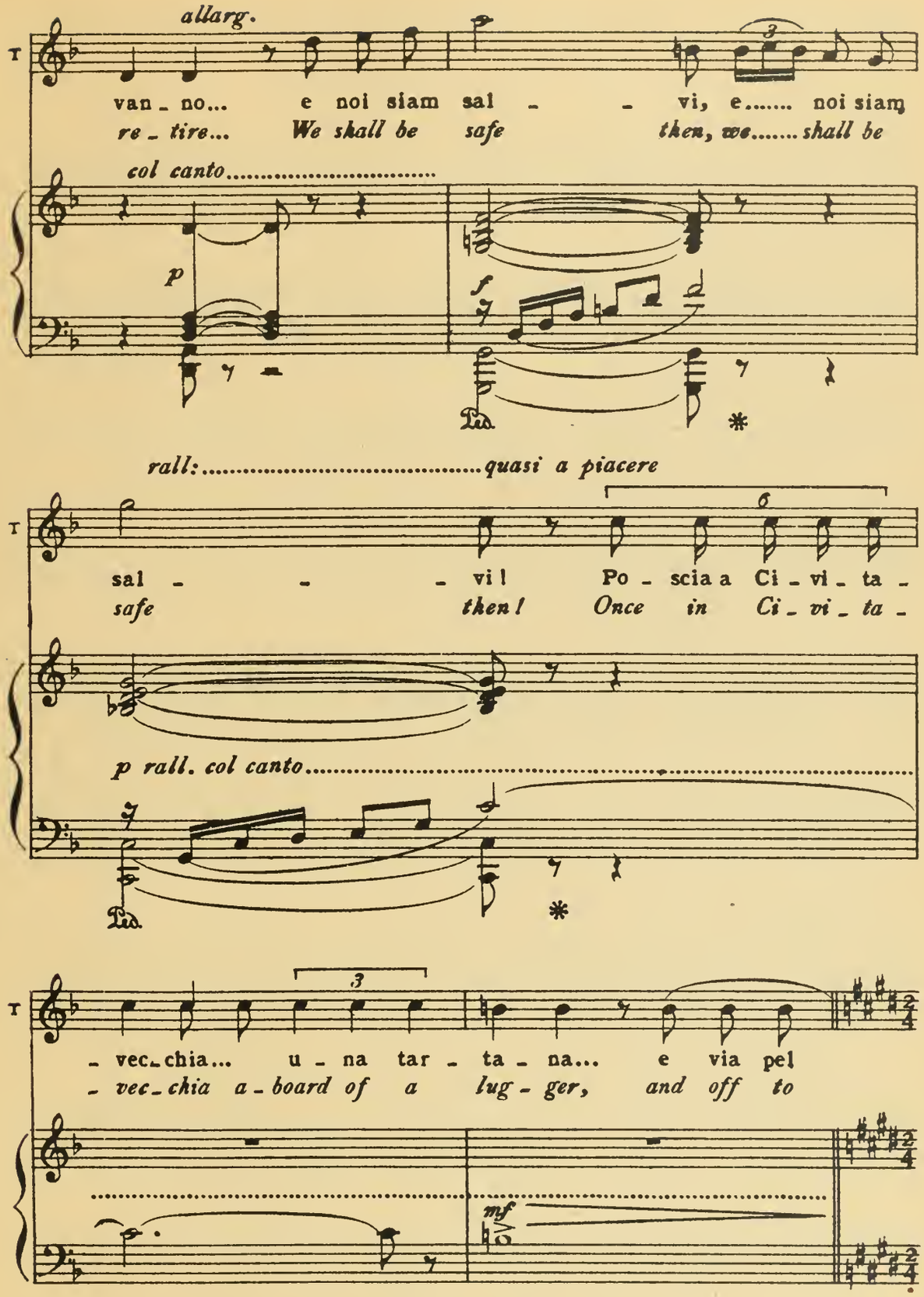
*AND.no MODERATAMENTE MOSSO*

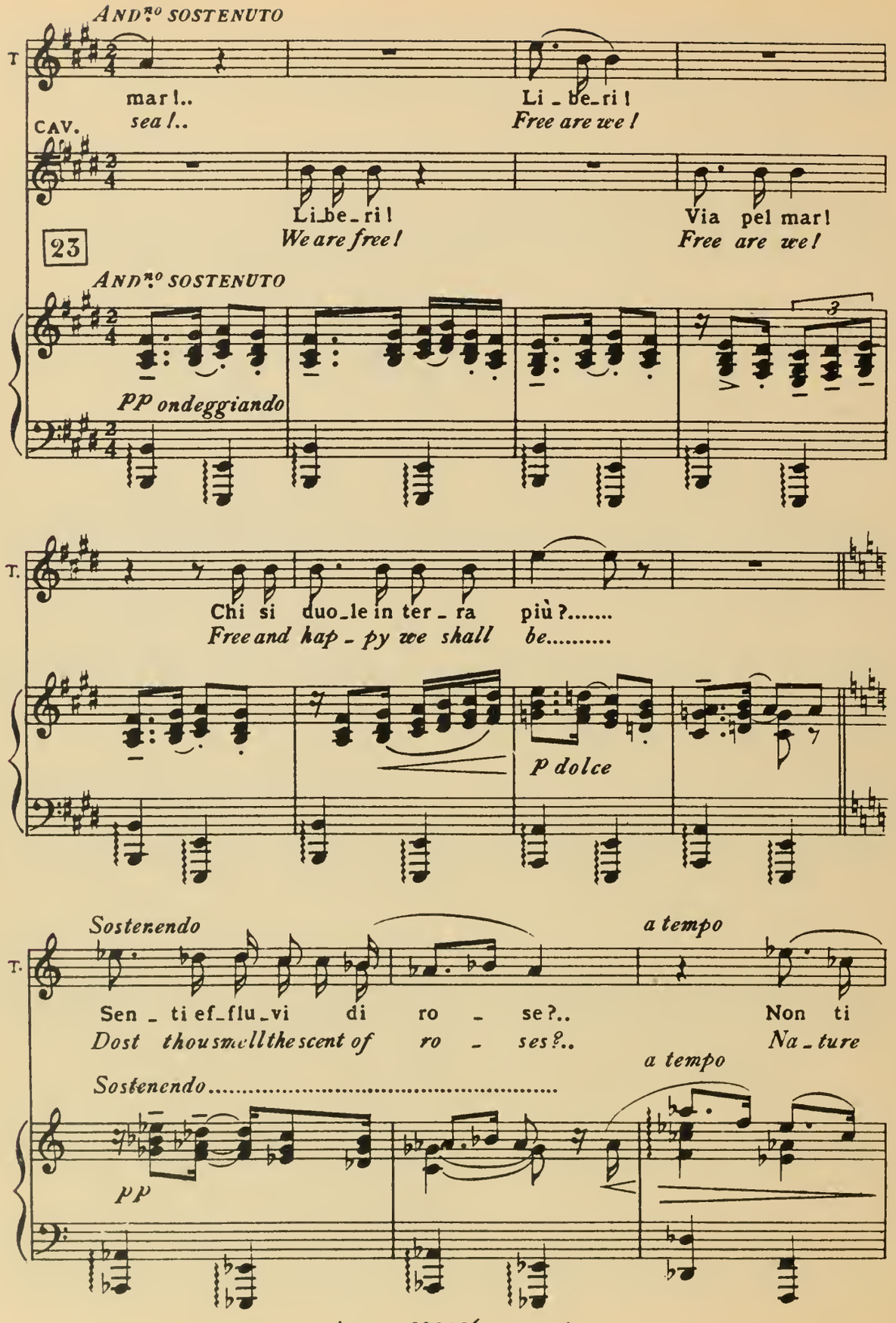
*p*

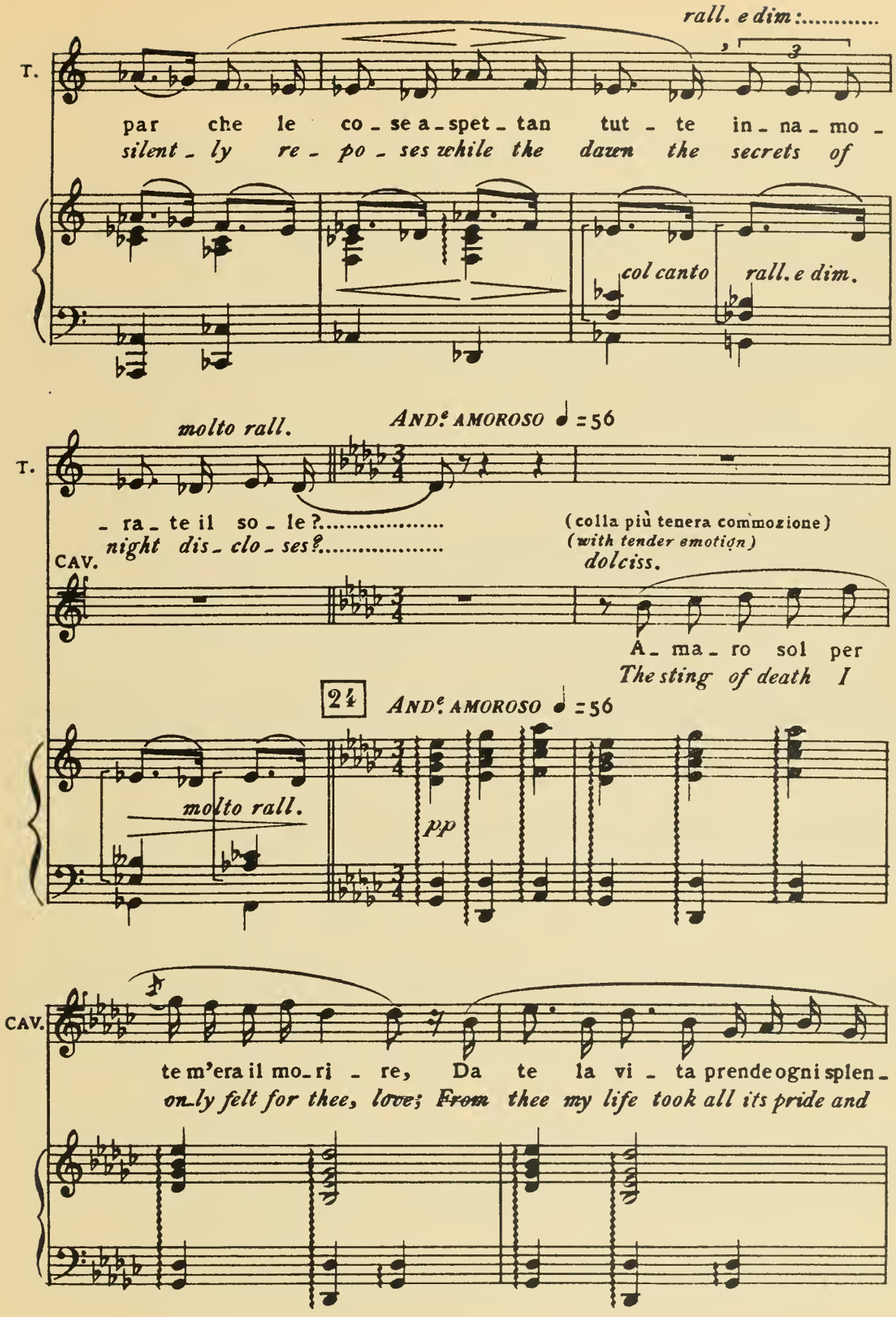
T. -iel - li... u - na vet - tu - ra è pron - ta..... Ma
*mo - ney... a carriage is in wait - ing..... But*

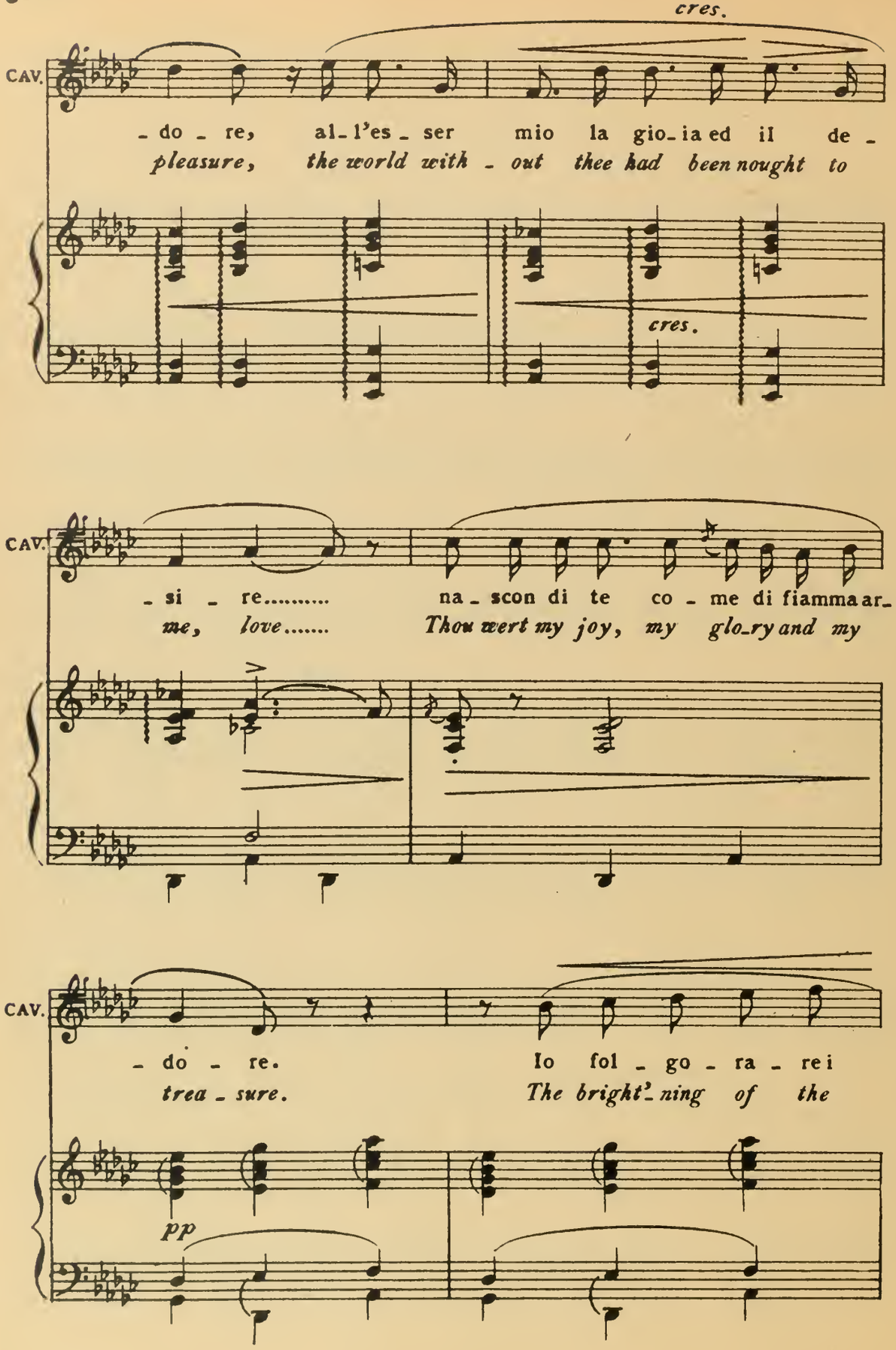
T. pri - ma... ri - di a - mor..... pri - ma sa - rai fu - ci -
*first smile, dearest love..... you must submit to be*

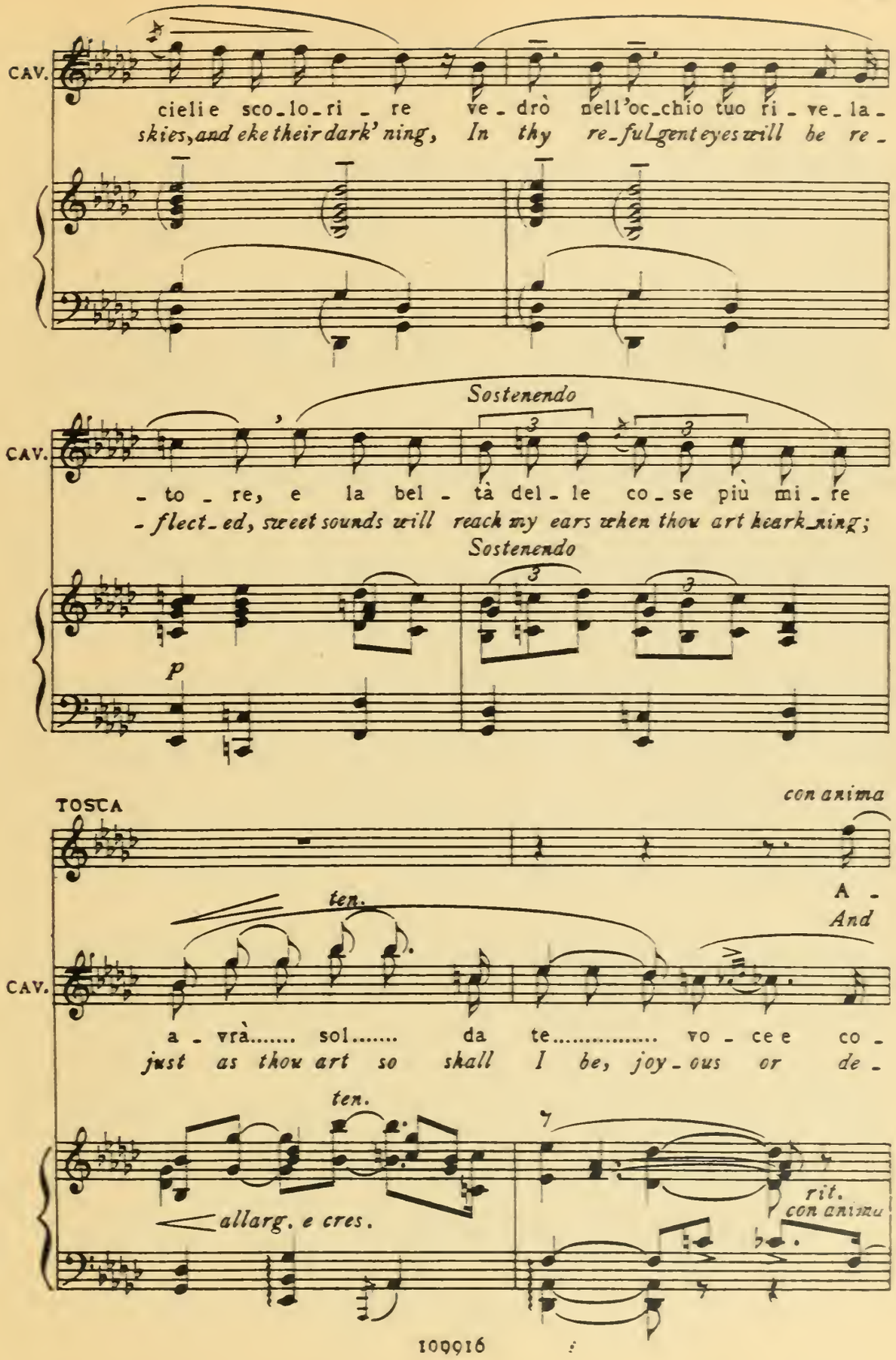

T.
- la - to..... per fin - ta..... ad ar - mi
fired at..... in pre_tence, of course,..... and with blank
T.
sca - ri_che... Si_mu - la - to sup_pli_zio.
cart_ridges... A mere mi - mic ex_e_cu_tion.
p
UN POCO MENO
T
Al col_po... ca - di. I sol_da - ti sen
When they fire, fall down, Then the sol_di - ers will
UN POCO MENO

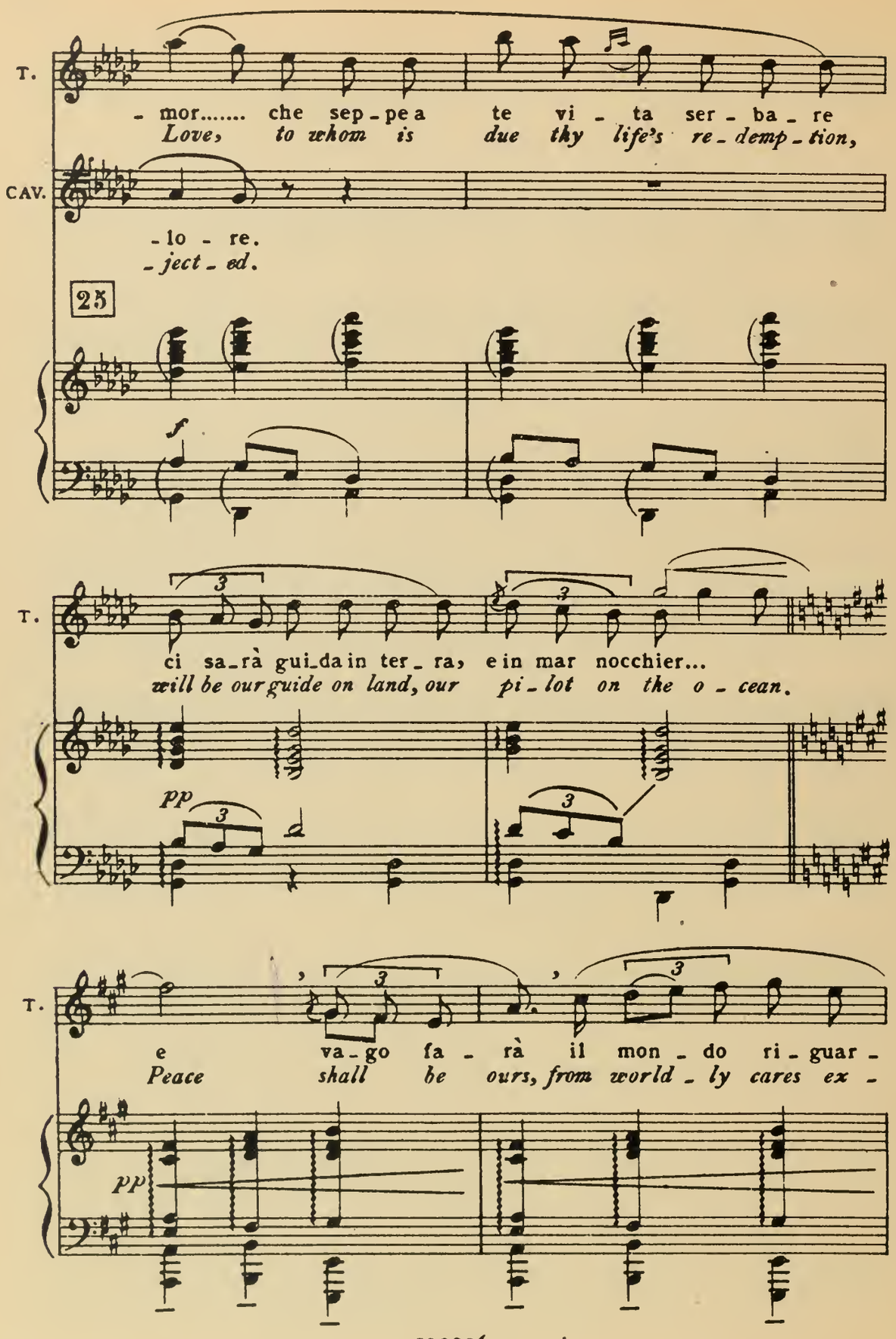

allarg.
T
van - no... e noi siam sal - - vi, e..... noi siam
re - tire... We shall be safe then, we..... shall be
col canto.....
p
f
Ped.
*
rall:.....quasi a piacere
T
sal - - - vi! Po - scia a Ci - vi - ta -
safe then! Once in Ci - vi - ta -
p rall. col canto.....
Ped.
*
T
- vec - chia... u - na tar - ta - na... e via pel
- vec - chia a - board of a lug - ger, and off to
mf

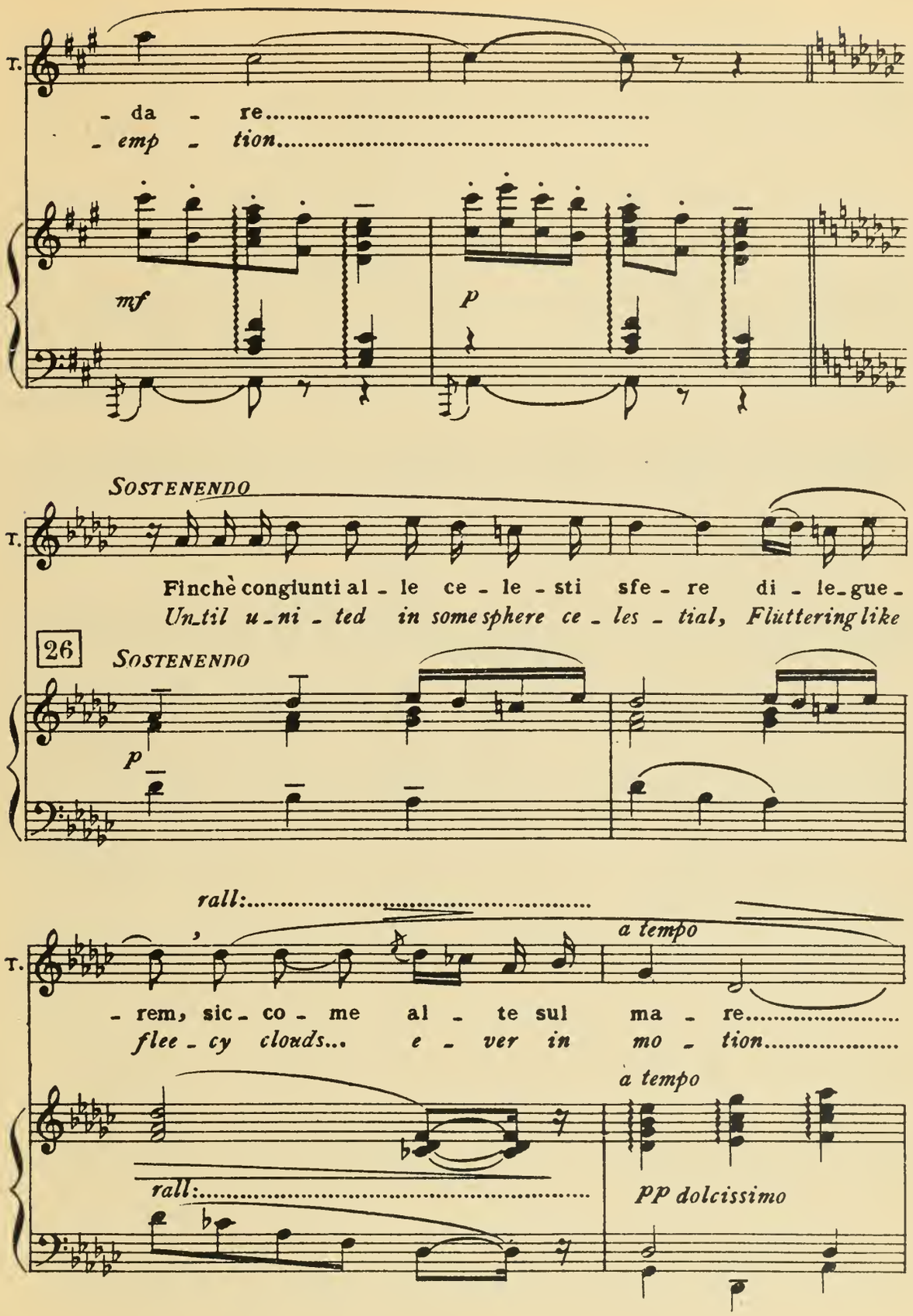

ANDante SOSTENUTO
T
mar!..
sea!..
Li_be_ri!
Free are we!
CAV.
Li_be_ri!
We are free!
Via pel mar!
Free are we!
23
ANDante SOSTENUTO
PP ondeggiando
T.
Chi si duo_le in ter_ra più?.....
Free and hap_py we shall be.....
P dolce
Sostenendo
a tempo
T.
Sen_ti ef_flu_vi di ro_se?..
Dost thou smell the scent of ro_ses?..
Non ti
Na_ture
a tempo
Sostenendo.....
pp


rall. e dim:.....
T.
par che le co - se a - spet - tan tut - te in - na - mo -
silent - ly re - po - ses while the dawn the secrets of
col canto
rall. e dim.
molto rall.
ANDe AMOROSO ♩ = 56
T.
- ra - te il so - le?.....
night dis - clo - ses?.....
(colla più tenera commozione)
(with tender emotion)
dolciss.
CAV.
A - ma - ro sol per
The sting of death I
24
ANDe AMOROSO ♩ = 56
molto rall.
pp
CAV.
te m'era il mo - ri - re, Da te la vi - ta prende ogni splen -
only felt for thee, love; From thee my life took all its pride and

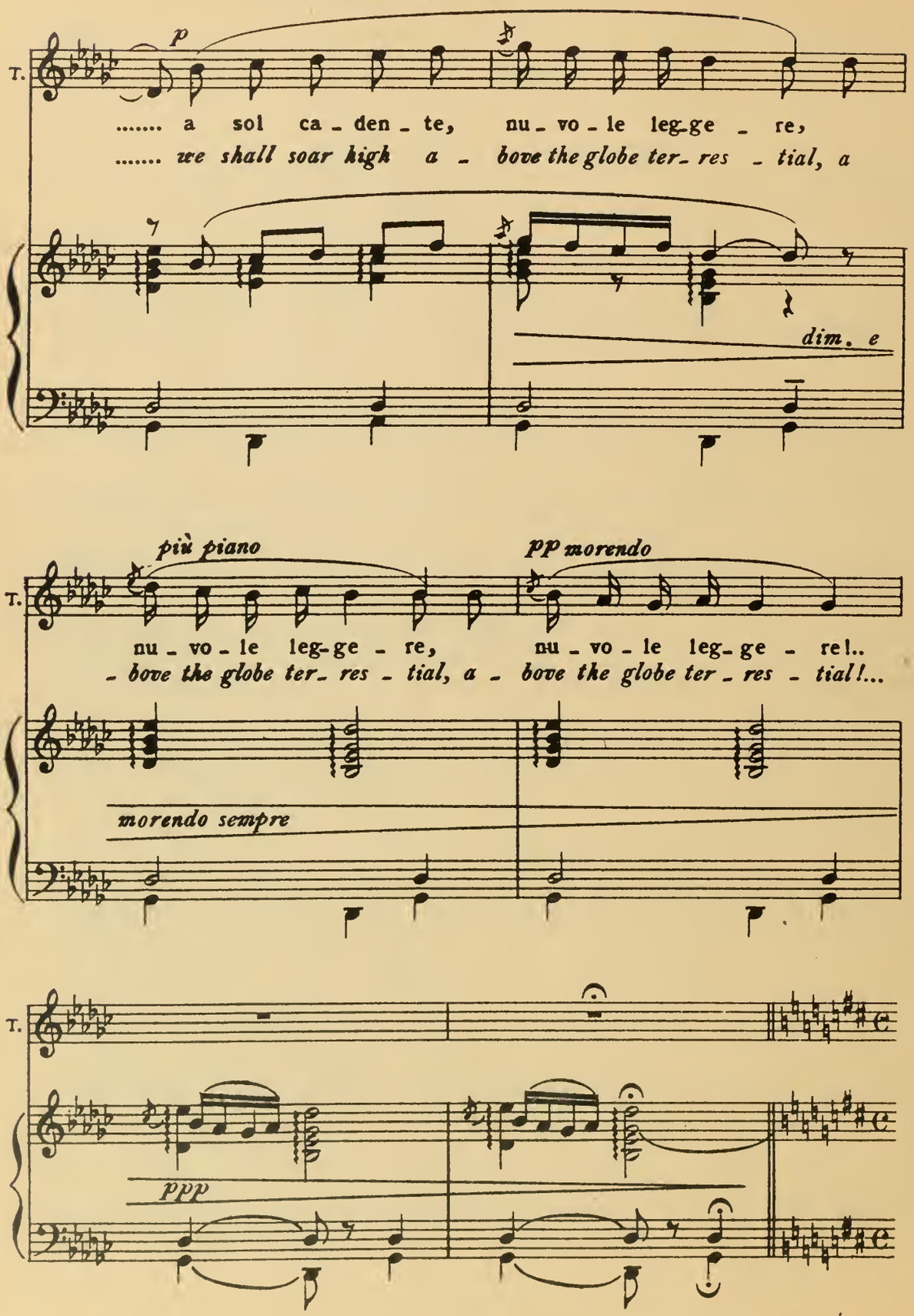

cres.
CAV.
- do - re, al-l'es - ser mio la gio-ia ed il de -
pleasure, the world with - out thee had been nought to
cres.
CAV.
- si - re..... na - scon di te co - me di fiamma ar-
me, love..... Thou wert my joy, my glo-ry and my
CAV.
- do - re. Io fol - go - ra - rei
trea - sure. The bright'-ning of the
pp


CAV.
cieli e sco_lo_ri _ re ve _ drò nell'oc_chio tuo ri _ ve_la _
skies, and eke their dark' ning, In thy re_ful_gent eyes will be re _
Sostenendo
CAV.
_ to _ re, e la bel _ tà del _ le co_se più mi _ re
_ flect_ed, sweet sounds will reach my ears when thou art hark_ning;
Sostenendo
p
TOSCA
con anima
A _
And
ten.
CAV.
a _ vrà..... sol..... da te..... vo _ ce e co _
just as thou art so shall I be, joy_ous or de _
ten.
allarg. e cres.
rit.
con anima


T.
- mor..... che sep - pe a te vi - ta ser - ba - re
Love, to whom is due thy life's re - demp - tion,
CAV.
- lo - re.
- ject - ed.
25
f
T.
ci sa - rà gui - da in ter - ra, e in mar nocchier...
will be our guide on land, our pi - lot on the o - cean.
pp
T.
e va - go fa - rà il mon - do ri - guar -
Peace shall be ours, from world - ly cares ex -
pp


T.
- da - re.....
- emp - tion.....
mf
p
SOSTENENDO
T.
Finchè congiunti al - le ce - le - sti sfe - re di - le - gue -
Un - til u - ni - ted in some sphere ce - les - tial, Flüttering like
26
SOSTENENDO
p
rall:.....
a tempo
T.
- rem, sic - co - me al - te sul ma - re.....
flee - cy clouds... e - ver in mo - tion.....
a tempo
rall:.....
pp dolcissimo

( fissando, cantando, come in una visione )
*( gazing fixedly, as though seeing a vision )*



(chiamata dalla realtà delle cose, Tosca si guarda attorno, inquieta)
*(recalled to the realities of the situation, Tosca looks around her uneasily)*

(a Cavaradossi, con premurosa tenerezza)
*(to Cav. with anxious tenderness)*

ANDante MOSSO

T. E non giungono... Badal.. al
*And they come not Remember! that*

27

ANDante MOSSO

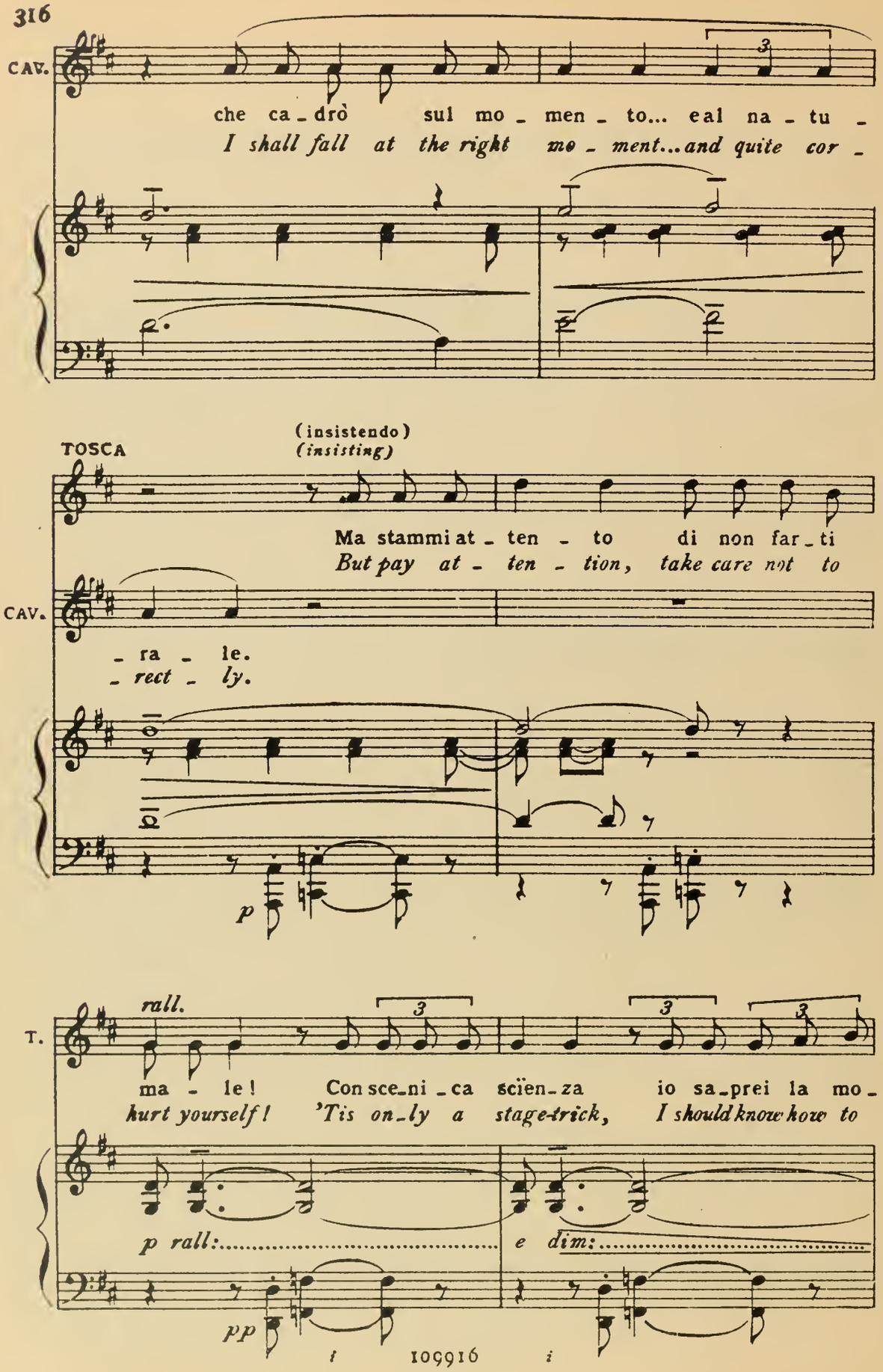
*pp*

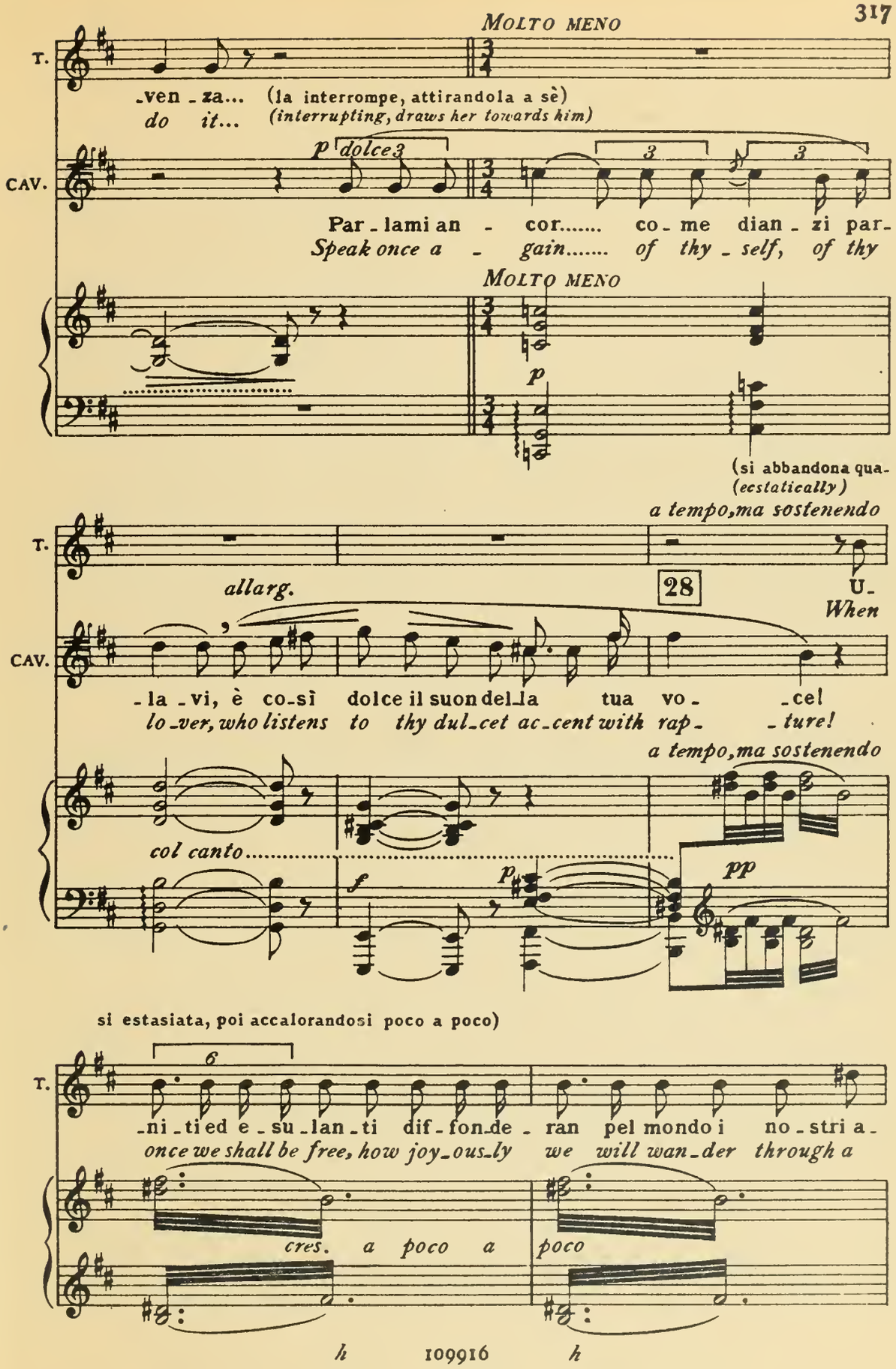
T. col - po e - gli è me - stie - re che tu su - bi - to
*you must fall on the in - stant at which the soldiers*

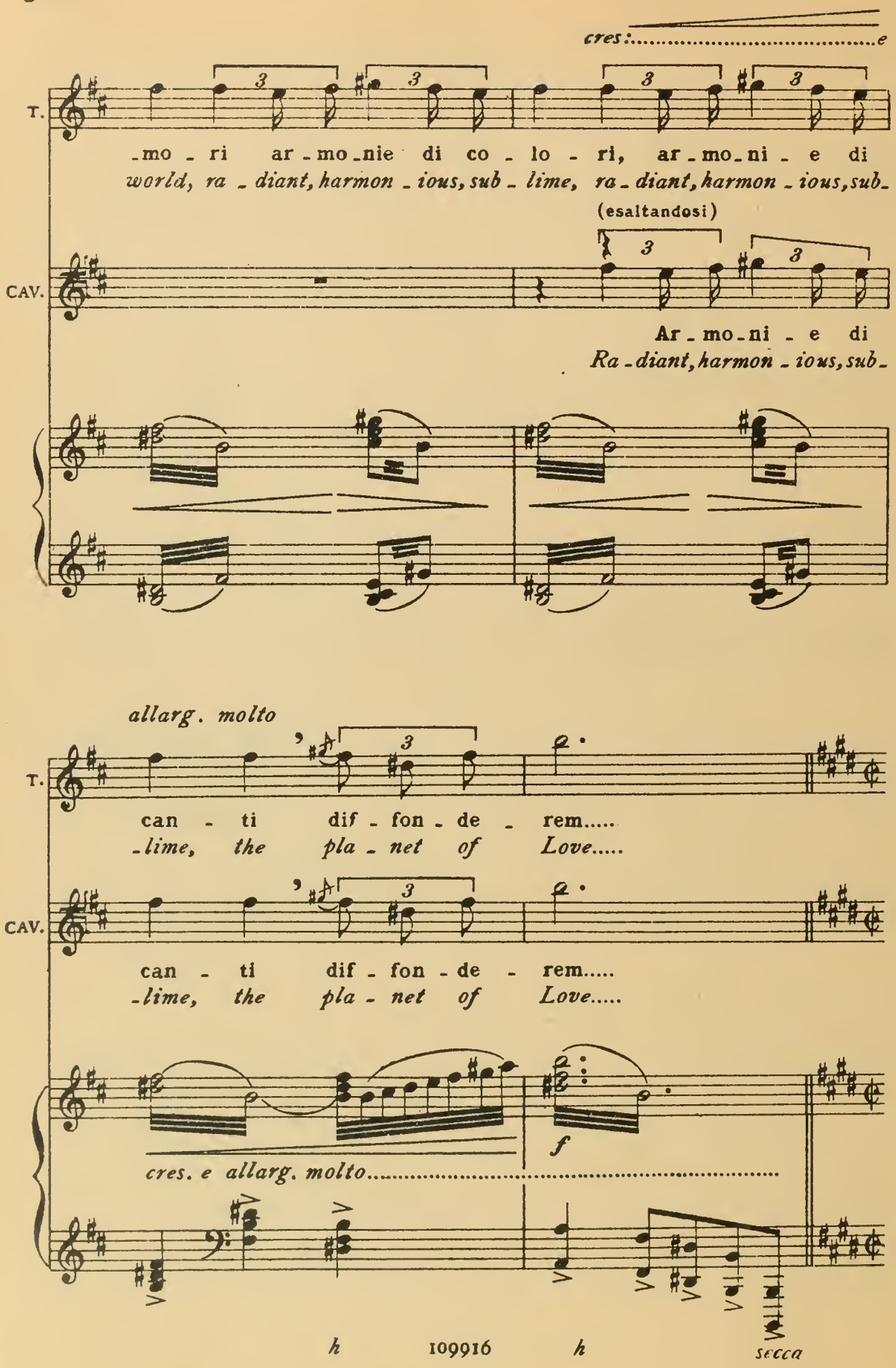
T. ca - da.....
*fire.....*

(triste)
*(sadly)*

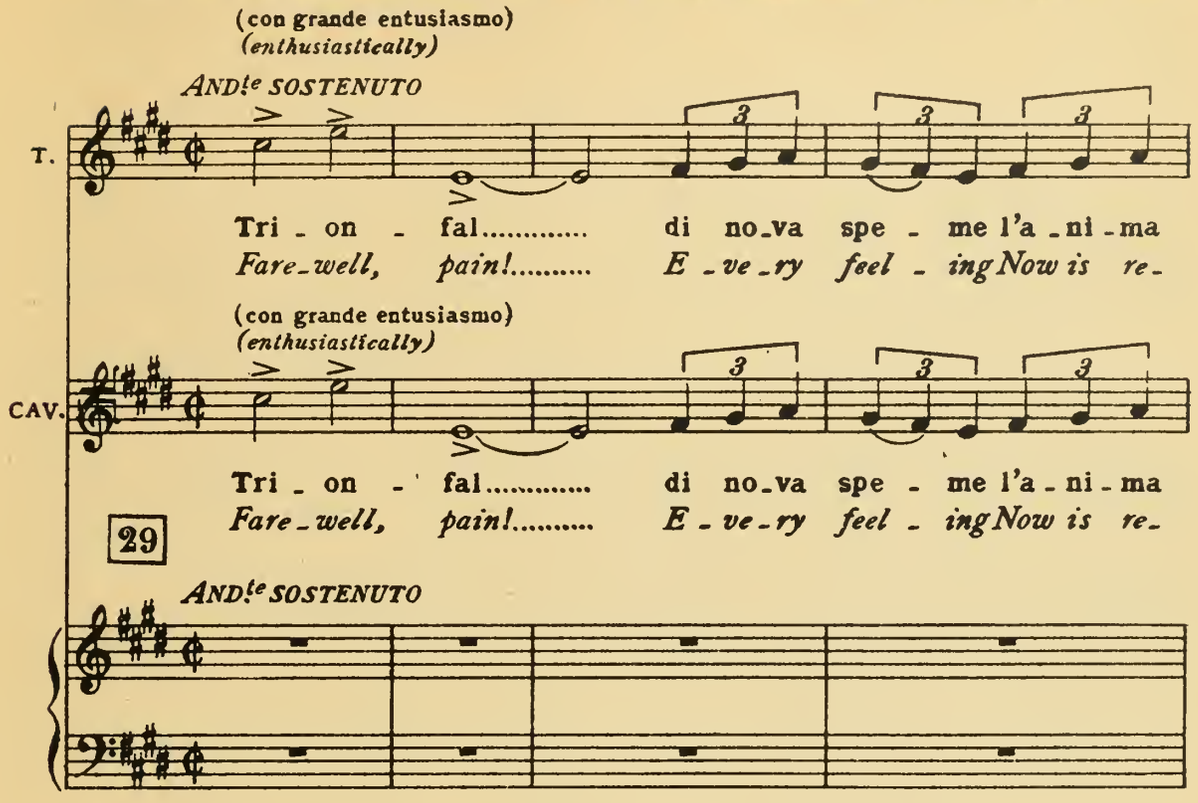
CAV. Non te - me - re
*Do not fear, love,*


CAV.
che ca_drò sul mo_men_to... e al na_tu_
I shall fall at the right mo_ment...and quite cor_
TOSCA
(insistendo)
(insisting)
Ma stammi at_ten_to di non far_ti
But pay at_ten_tion, take care not to
CAV.
_ra_le.
_rect_ly.
p
T.
rall.
ma_le! Con sce_ni_ca sciën_za io sa_prei la mo_
hurt yourself! 'Tis on_ly a stage-trick, I should know how to
p rall:
e dim:
pp

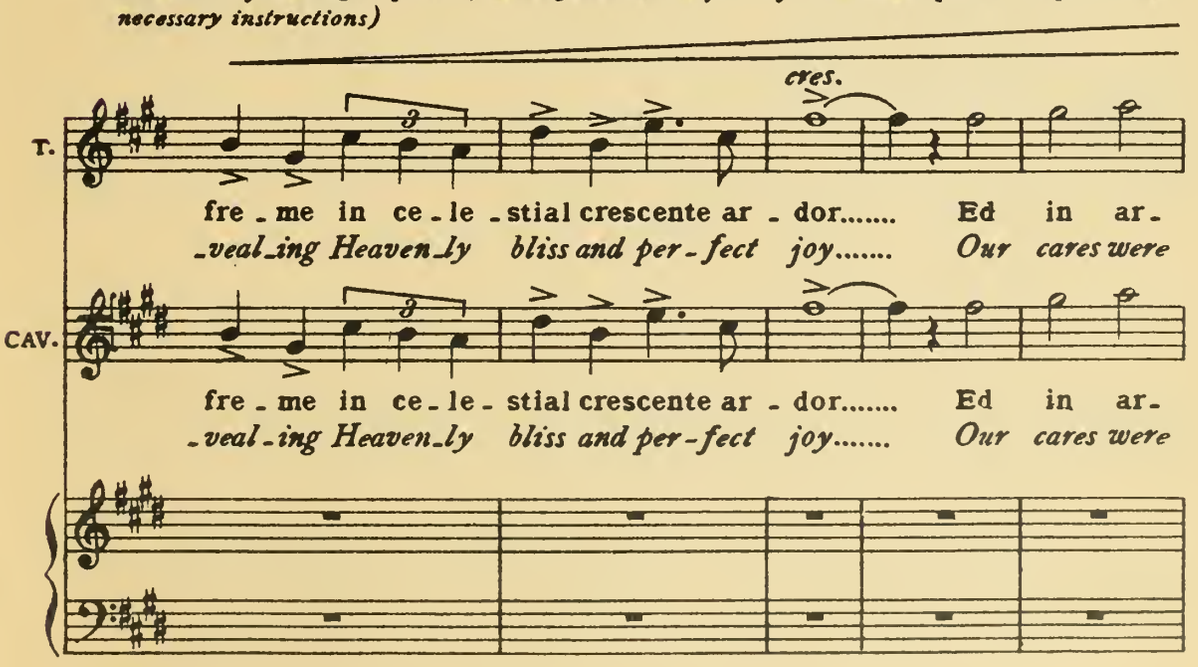

MOLTO MENO
T.
-ven - za... (la interrompe, attirandola a sè)
do it... (interrupting, draws her towards him)
CAV.
p dolce
Par - lami an - cor..... co - me dian - zi par-
Speak once a - gain..... of thy - self, of thy
MOLTO MENO
p
(si abbandona qua-
(ecstatically)
a tempo, ma sostenendo
T.
allarg.
28
U-
When
CAV.
- la - vi, è co-sì dolce il suon del - la tua vo - - ce!
lo - ver, who listens to thy dul - cet ac - cent with rap - - ture!
a tempo, ma sostenendo
col canto
f
p
pp
si estasiata, poi accalorandosi poco a poco)
6
T.
- ni - ti ed e - su - lan - ti dif - fon - de - ran pel mondo i no - stri a -
once we shall be free, how joy - ous - ly we will wan - der through a
cres. a poco a poco

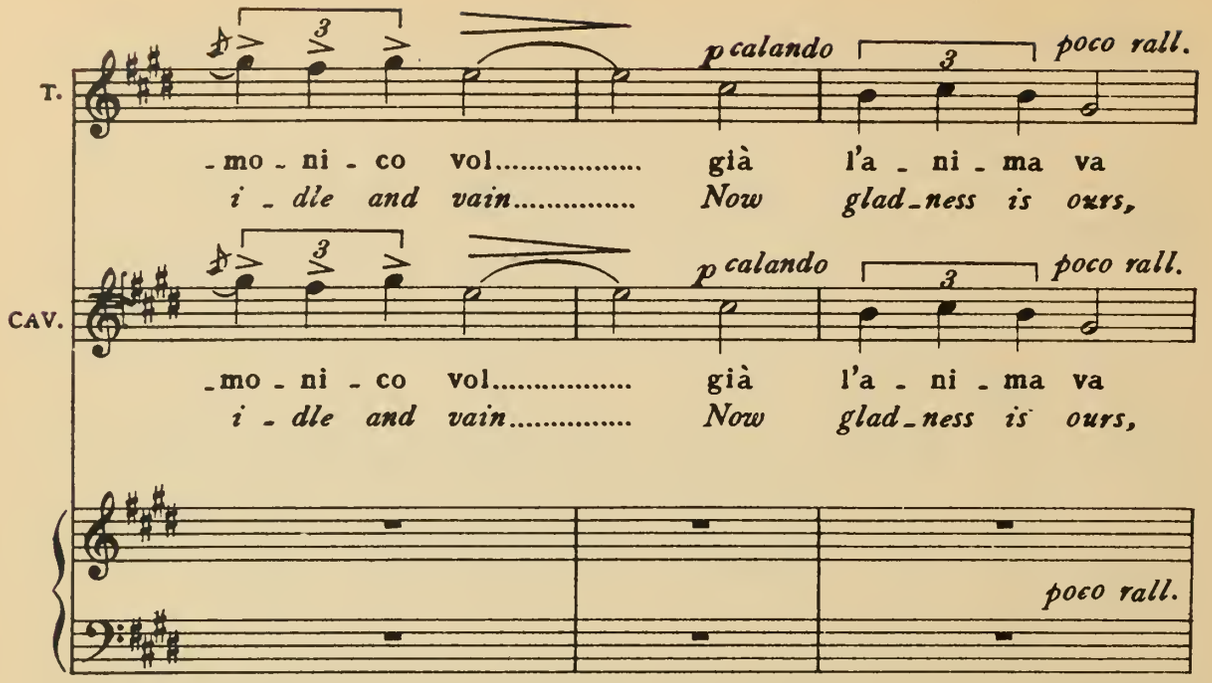

cres:.....e
T.
-mo - ri ar - mo - nie di co - lo - ri, ar - mo - ni - e di
world, ra - diant, harmon - ious, sub - lime, ra - diant, harmon - ious, sub -
(esaltandosi)
CAV.
Ar - mo - ni - e di
Ra - diant, harmon - ious, sub -
allarg. molto
T.
can - ti dif - fon - de - rem.....
-lime, the pla - net of Love.....
CAV.
can - ti dif - fon - de - rem.....
-lime, the pla - net of Love.....
f
cres. e allarg. molto.....
secca

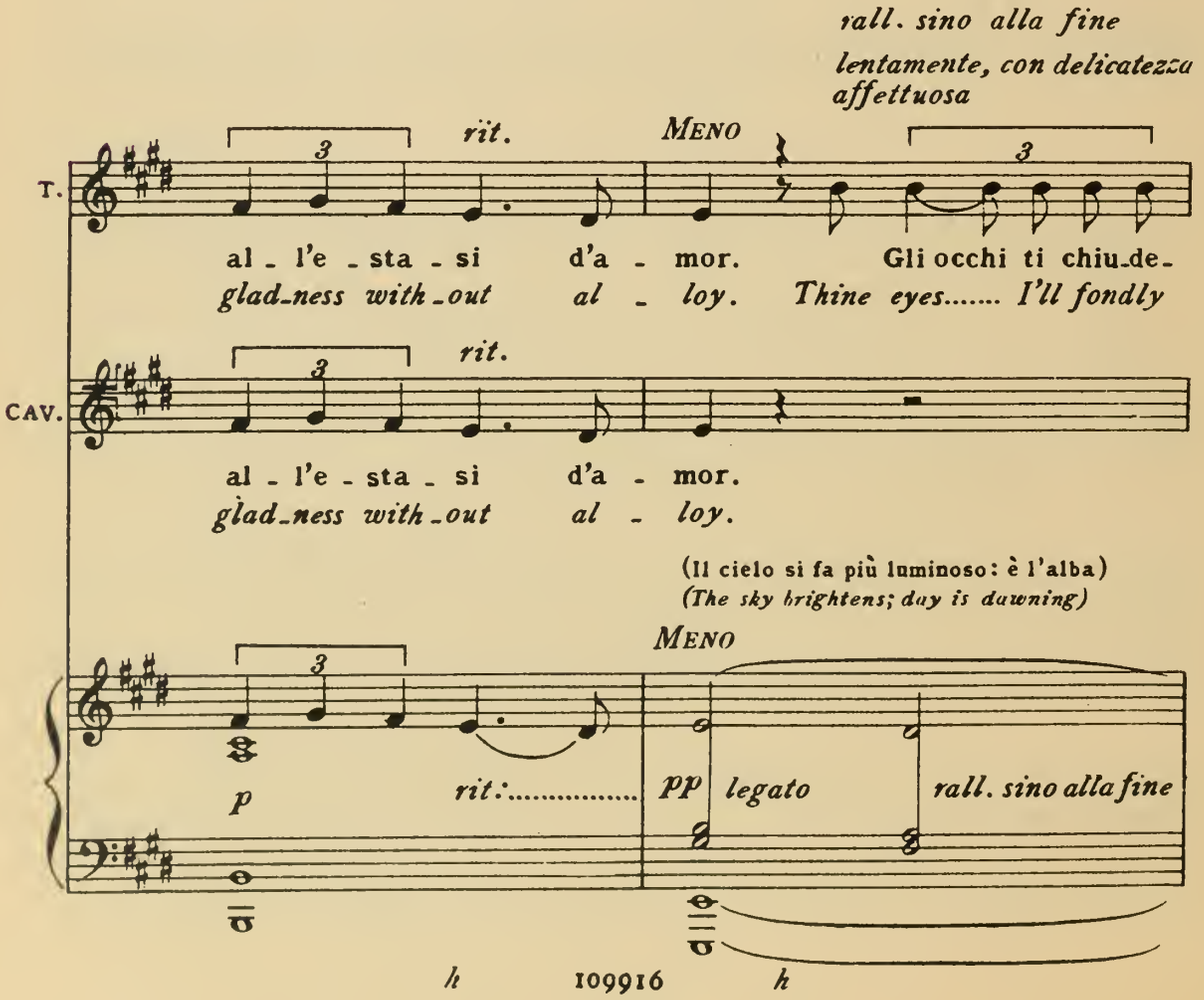
(Dalla scaletta sale un drappello di soldati: lo comanda un Ufficiale, il quale schiera i soldati
*(Enter, through the trapdoor, a firing-party of soldiers commanded by an officer, who parades it*

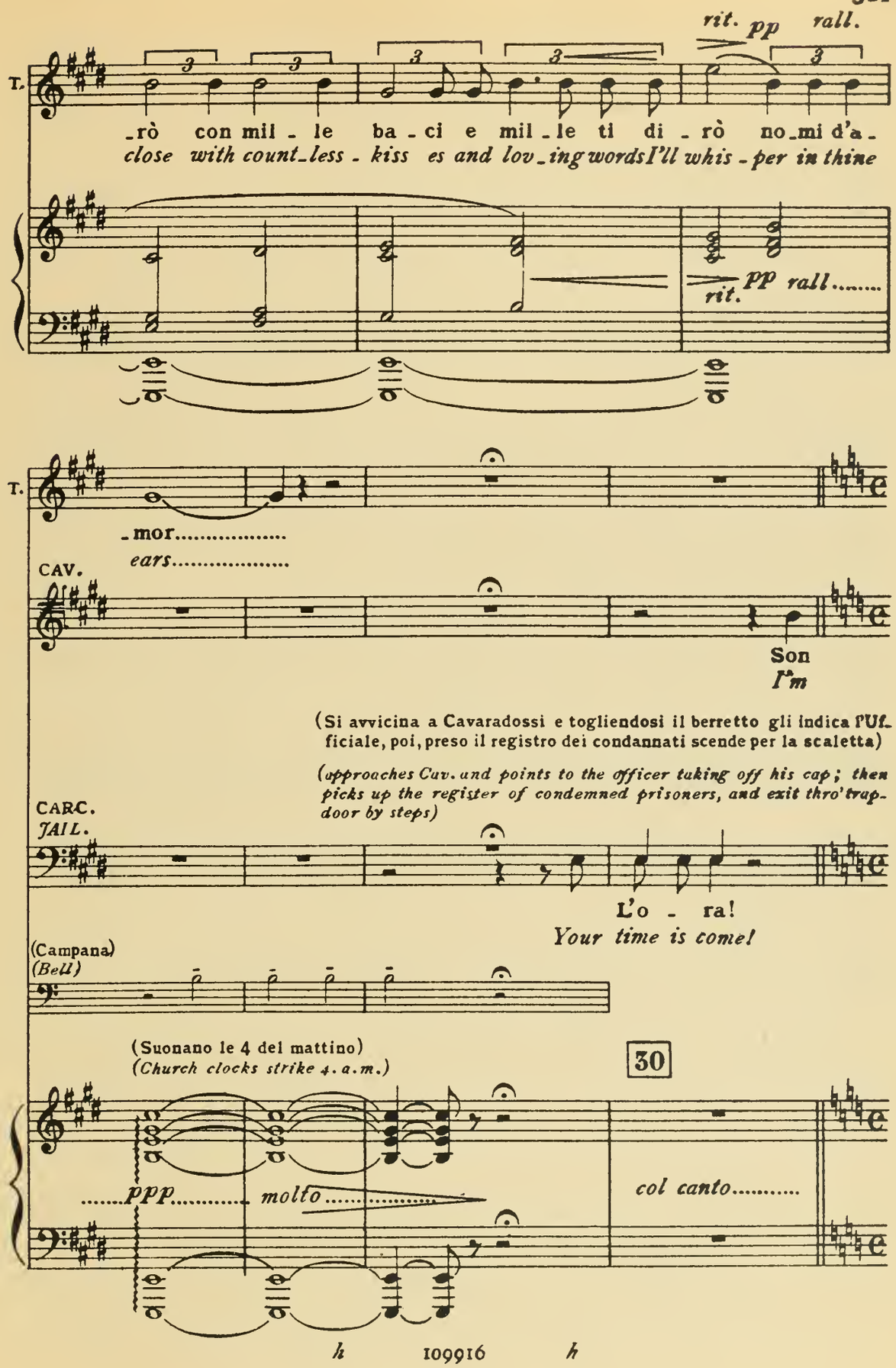


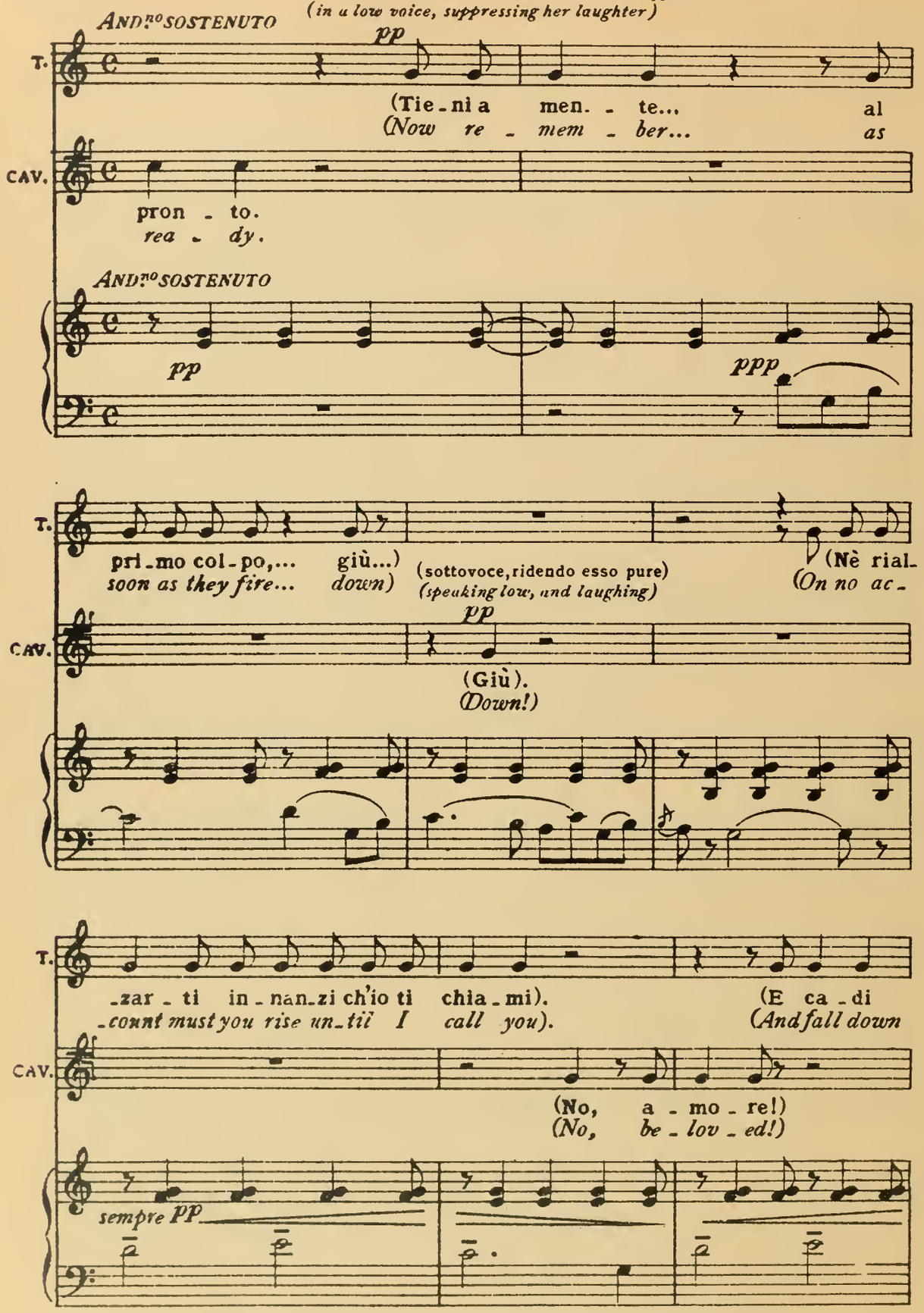

nel fondo; seguono Spoletta, il Sergente, il Carceriere. Spoletta dà le necessarie istruzioni)
*at the back of the stage. Spoletta, the sergeant and the jailer follow him. Spoletta imparts the necessary instructions)*




T.
p calando
poco rall.
-mo - ni - co vol..... già l'a - ni - ma va
i - dle and vain..... Now glad-ness is ours,
CAV.
p calando
poco rall.
-mo - ni - co vol..... già l'a - ni - ma va
i - dle and vain..... Now glad-ness is ours,
poco rall.


rall. sino alla fine
lentamente, con delicatezza affettuosa
T.
rit.
MENO
al - l'e - sta - si d'a - mor. Gli occhi ti chiu-de-
glad-ness with-out al - loy. Thine eyes..... I'll fondly
CAV.
rit.
al - l'e - sta - si d'a - mor.
glad-ness with-out al - loy.
(Il cielo si fa più luminoso: è l'alba)
(The sky brightens; day is dawning)
MENO
p
rit:.....
pp legato
rall. sino alla fine


rit. pp rall.
T.
-rò con mil - le ba - ci e mil - le ti di - rò no-mi d'a-
close with count-less - kiss es and lov-ing words I'll whis - per in thine
rit. pp rall.....
T.
-mor.....
ears.....
CAV.
Son
I'm
(Si avvicina a Cavaradossi e togliendosi il berretto gli indica l'Ufficiale, poi, preso il registro dei condannati scende per la scaletta)
(approaches Cav. and points to the officer taking off his cap; then picks up the register of condemned prisoners, and exit thro' trap-door by steps)
CARC.
JAIL.
L'o - ra!
Your time is come!
(Campana)
(Bell)
(Suonano le 4 del mattino)
(Church clocks strike 4. a.m.)
30
ppp molto
col canto.....


(sottovoce a Cavaradossi e ridendo di soppiatto)
(in a low voice, suppressing her laughter)
AND.no SOSTENUTO
pp
T.
(Tie - ni a men. - te... al
(Now re - mem - ber... as
CAV.
pron - to.
rea - dy.
AND.no SOSTENUTO
pp
ppp
T.
pri - mo col - po,... giù...)
soon as they fire... down)
(sottovoce, ridendo esso pure)
(speaking low, and laughing)
(Nè rial -
(On no ac -
pp
CAV.
(Giù).
(Down!)
T.
- zar - ti in - nan - zi ch'io ti chia - mi).
- count must you rise un - til I call you).
(E ca - di
(And fall down
CAV.
(No, a - mo - re!)
(No, be - lov - ed!)
sempre pp

(vedendo sorridere Cavaradossi)
*(seeing him smile)*

T. be - ne). (sorridendo) (Non
*light - ly).* *(smiling)* *You*

CAV. (Co - me la To - sca in te - a - tro).
*(Just like the Tos-ca on the stage.....).*

*rall.*

T. ri - de - re...) (serio) (Co - sì).
*must not laugh* *(gravely)* *(Like this).*

CAV. (Co - sì?).
*(Like this?).*

31

*rall.*

(Cavaradossi segue l'Ufficiale dopo aver salutato Tosca, la quale si colloca a sinistra nella
*(Cav. follows the officer after having taken leave of Tosca, who remains in the casemate, taking*

*LARGO CON GRAVITÀ* ♩=52

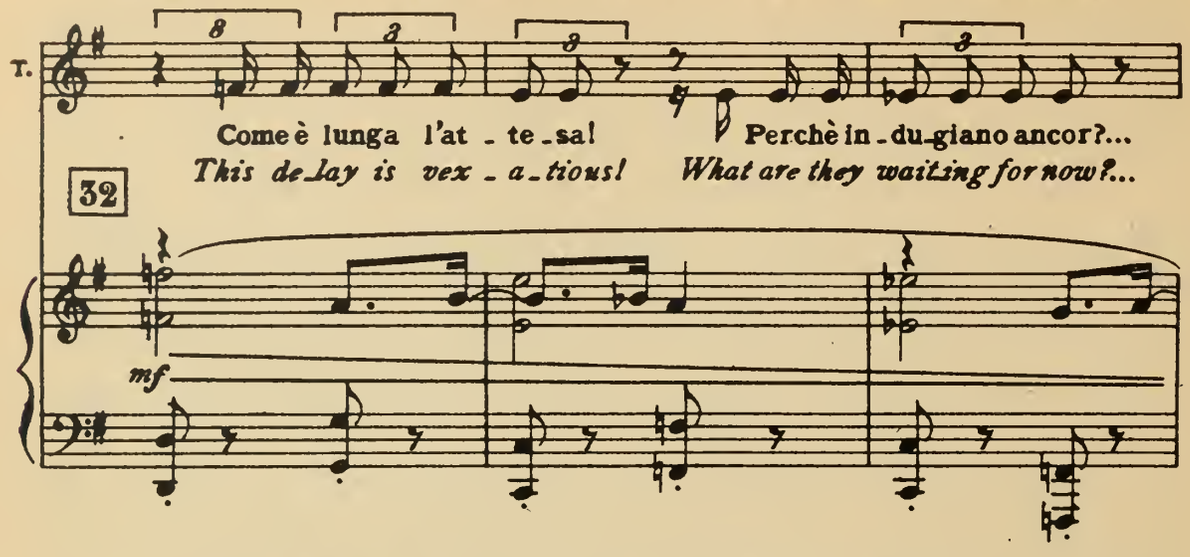
*p*

casamatta, in modo però di poter spiare quanto succede sulla piattaforma)
*up a position L. from which she can see what takes place on the platform.)*

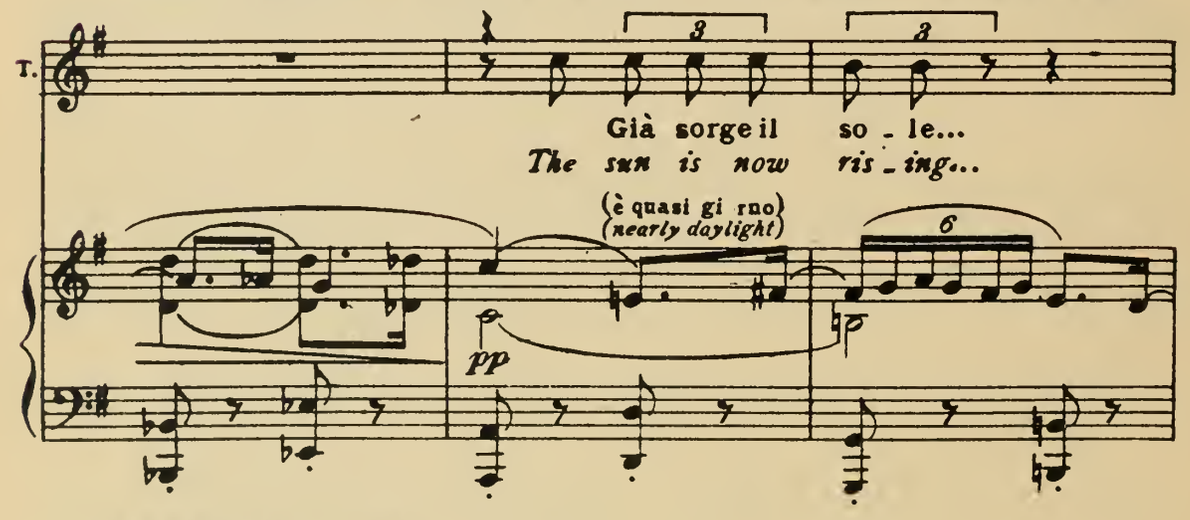
*espressivo*

*p* *pp*

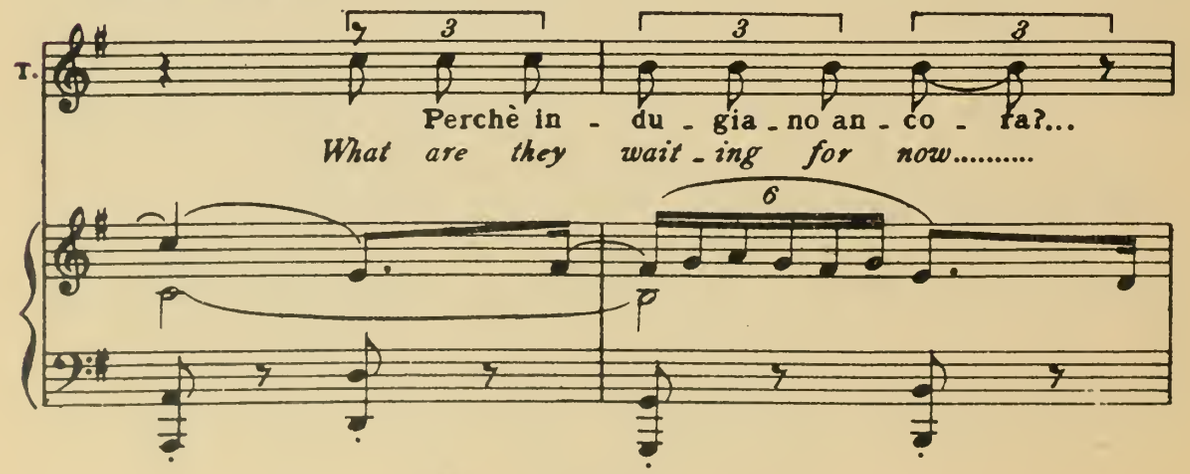
(vede l'Ufficiale ed il Sergente che conducono Cavaradossi presso al muro di faccia a lei: il Ser-
*(watching the officer and sergeant, who lead Cav. up to the wall facing her: the Sergeant offers*

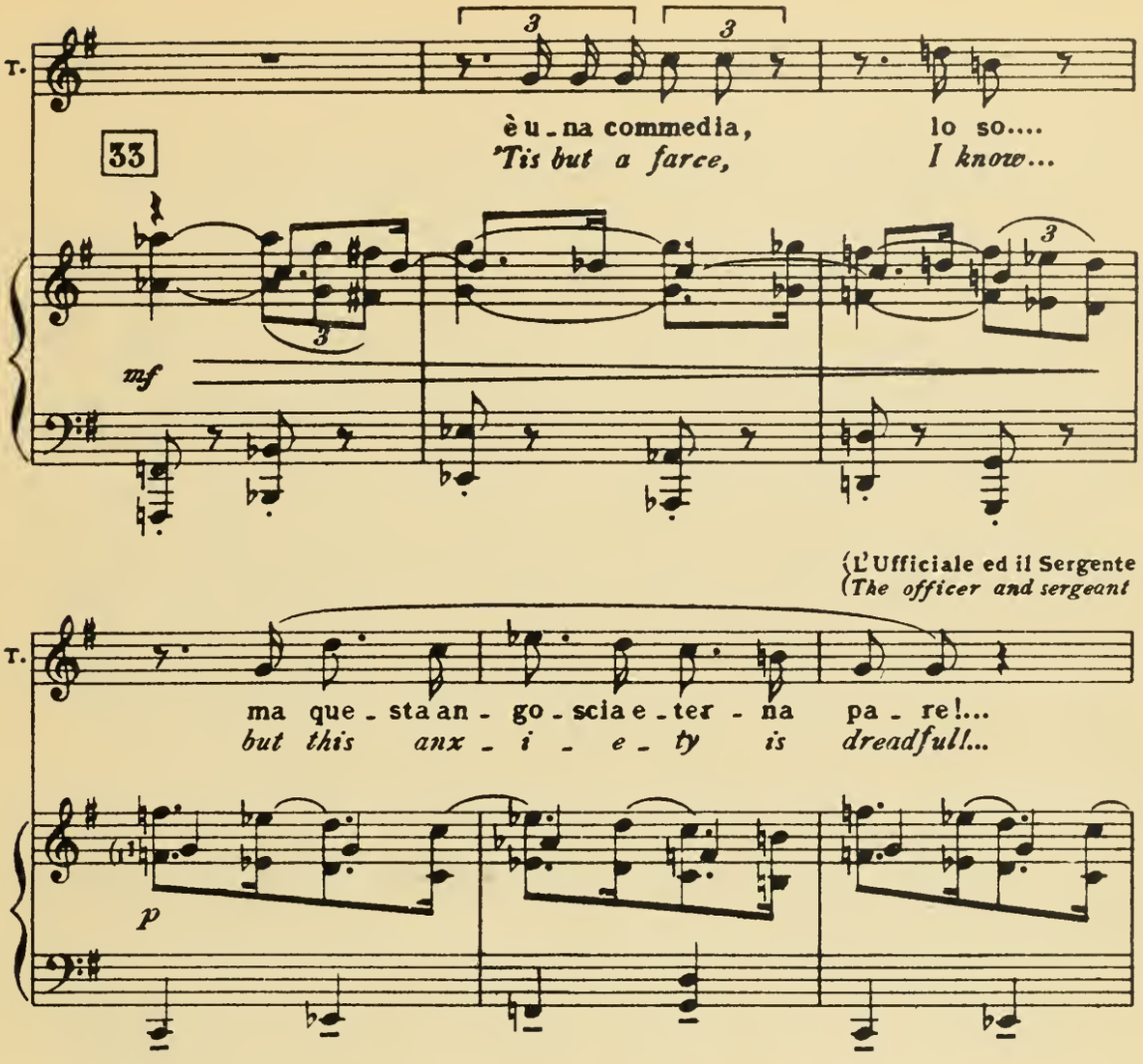



gente vuol porre la benda agli occhi di Cavaradossi: questi sorridendo, rifiuta - Tali lugubri
*to bandage Cavaradossi's eyes, smiling Cav. declines. These lugubrious preliminaries weary*

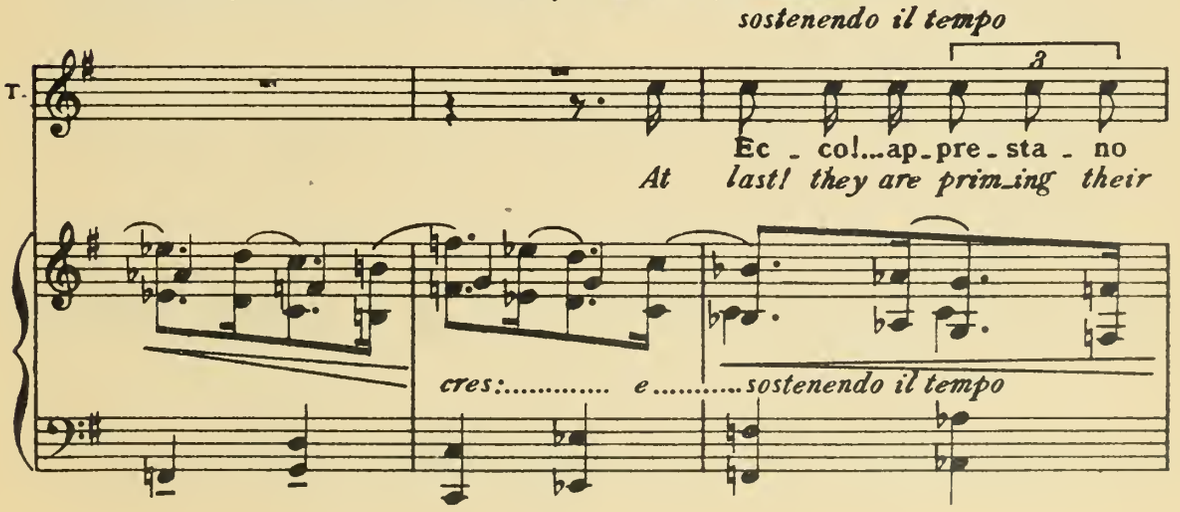


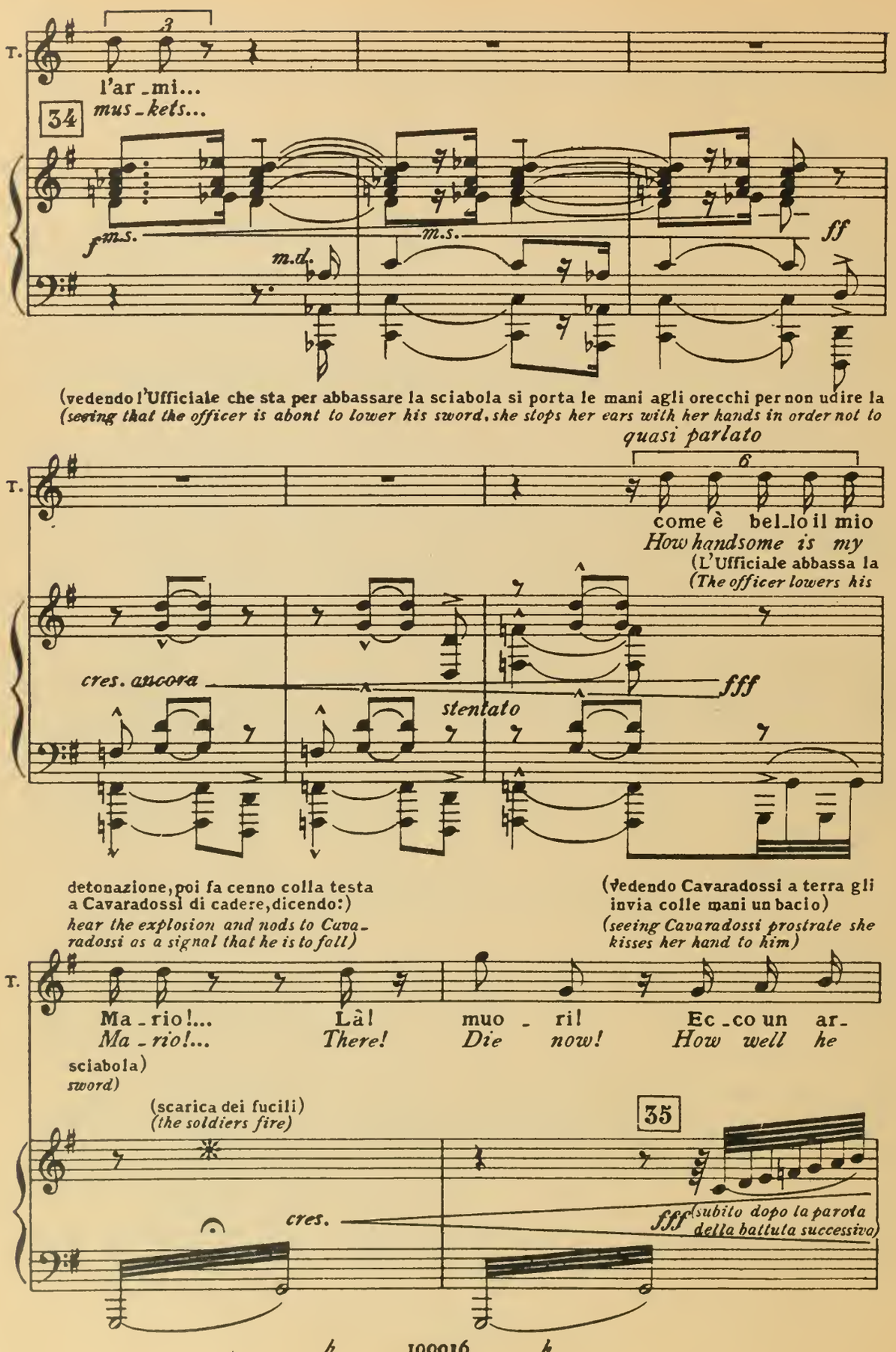

preparativi stancano la pazienza di Tosca)
*Tosca's patience)*






dispongono il pelottone dei soldati, impartendo gli ordini relativi)
*draw up the firing-party, in readiness for the word of command)*

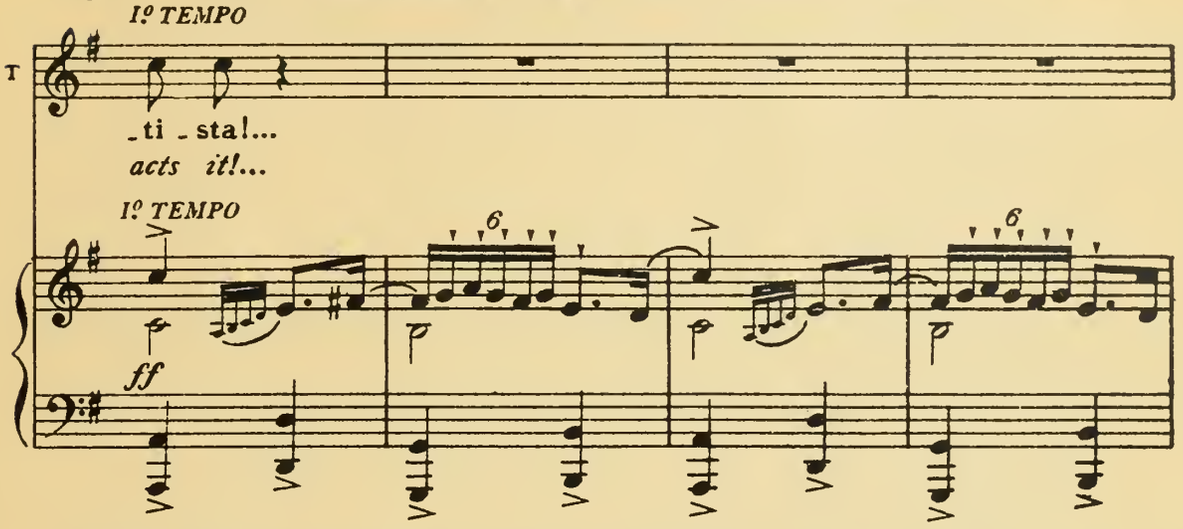



T.
l'ar_mi...
mus_kets...
34
m.s.
m.d.
ff
(vedendo l'Ufficiale che sta per abbassare la sciabola si porta le mani agli orecchi per non udire la
(seeing that the officer is about to lower his sword, she stops her ears with her hands in order not to
quasi parlato
come è bel_lo il mio
How handsome is my
(L'Ufficiale abbassa la
(The officer lowers his
cres. ancora
fff
stentato
detonazione, poi fa cenno colla testa
a Cavaradossi di cadere, dicendo:)
hear the explosion and nods to Cava_
radossi as a signal that he is to fall)
(vedendo Cavaradossi a terra gli
invia colle mani un bacio)
(seeing Cavaradossi prostrate she
kisses her hand to him)
Ma_rio!...
Là!
muo_ri!
Ec_co un ar_
Ma_rio!...
There!
Die now!
How well he
sciabola)
sword)
(scarica dei fucili)
(the soldiers fire)
35
cres.
fff
(subito dopo la parola
della battuta successiva)

(Il Sergente si avvicina al caduto e lo osserva attentamente: Spoletta pure si è avvicinato ed allontana il Sergente impedendogli di dare il colpo di grazia. L'Ufficiale allinea i soldati: il Sergente ritira la sentinella che sta in fondo, poi tutti, preceduti da Spoletta, scendono la scala)

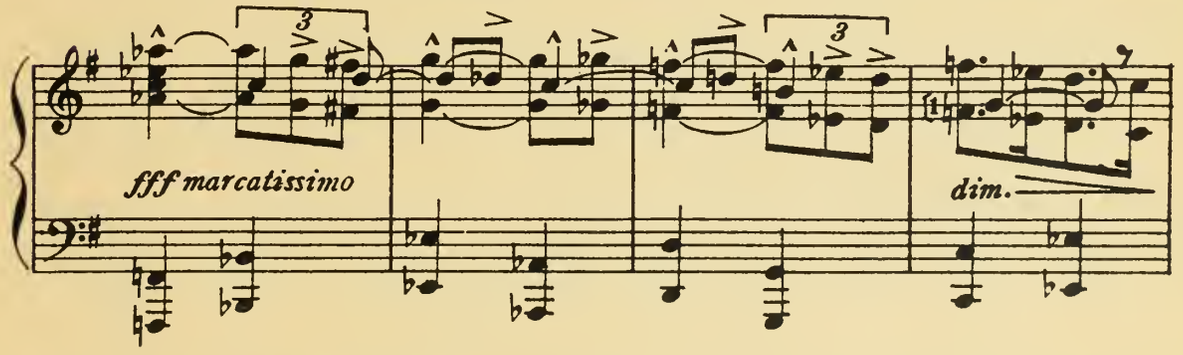
*(The sergeant inspects the body carefully; Spoletta hinders him from giving the customary coup de grace. The officer ranges his men in single file, the sergeant relieves the sentry C, and the whole party, preceded by Spoletta passes through the trap-door and down the steps.)*

*I° TEMPO*

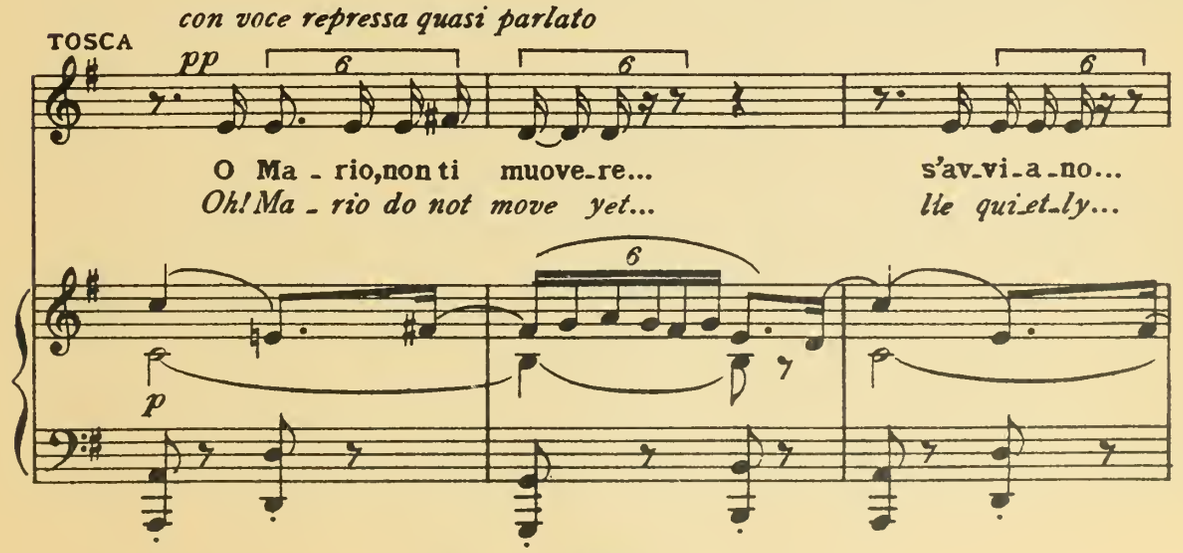


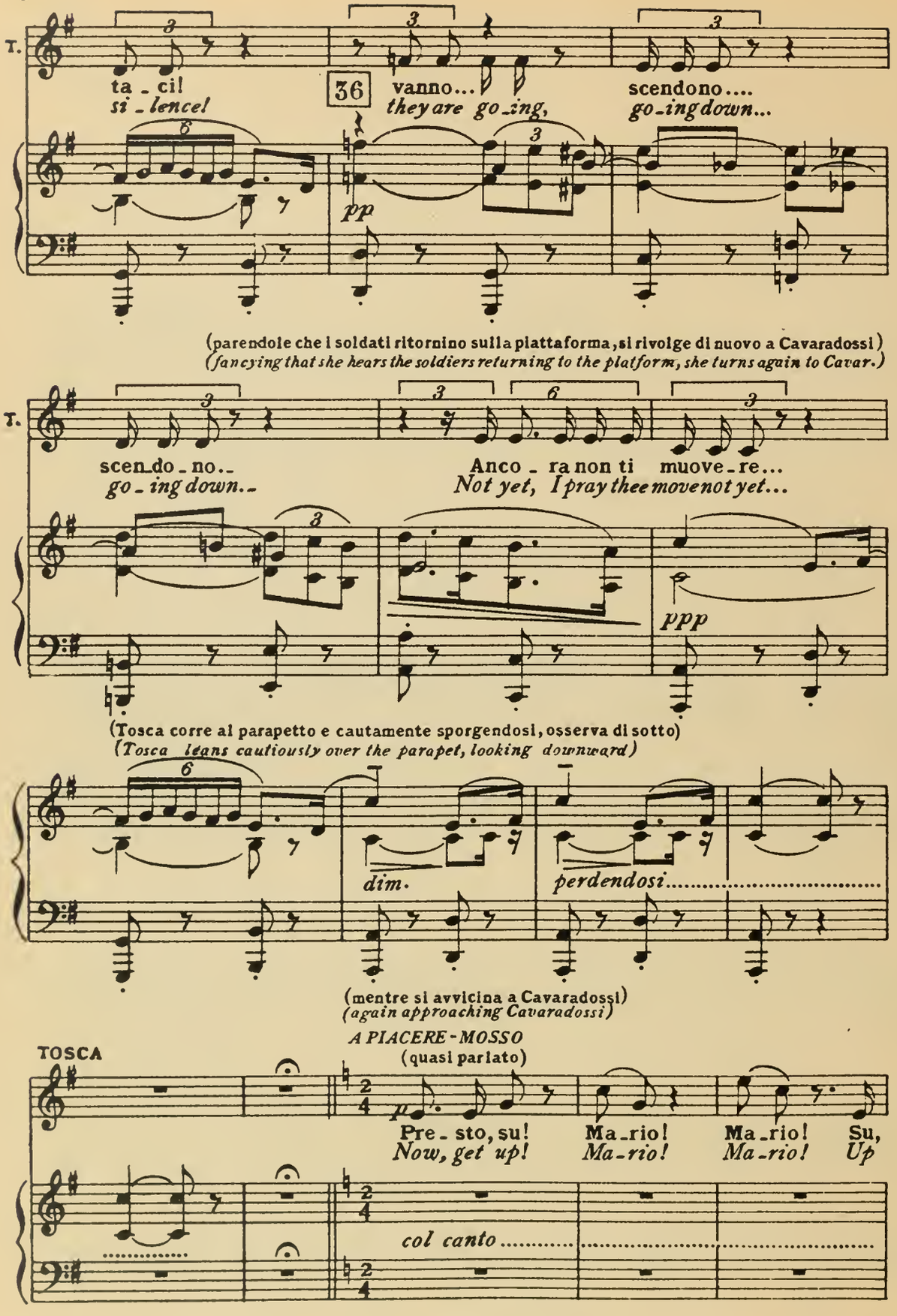

(Tosca agitatissima ha sorvegliato tutti questi movimenti temendo che Cavaradossi, per impazienza, si muova o parti prima del momento opportuno)

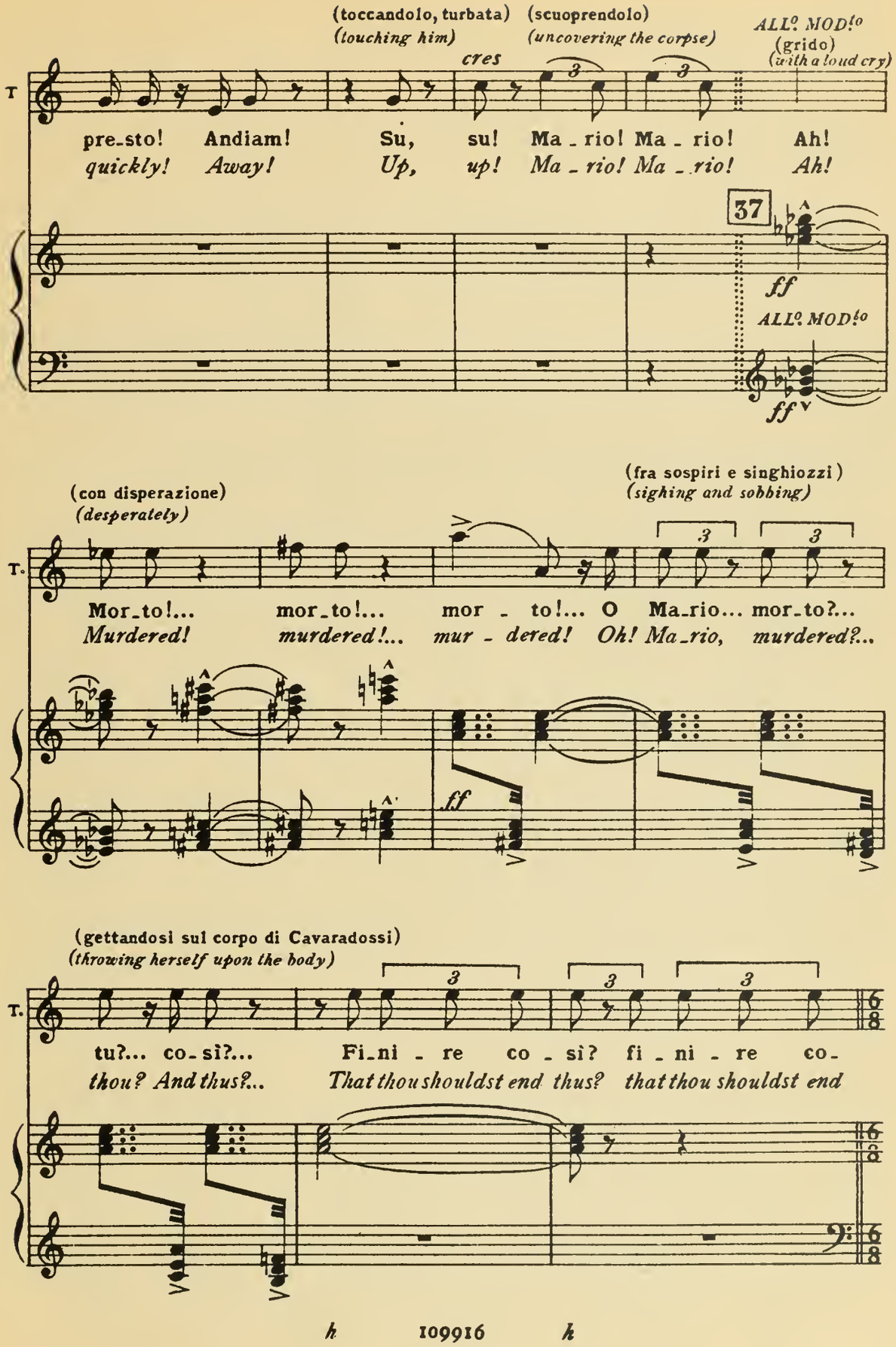
*(Tosca has watched their every movement anxiously, fearing that Cavaradossi, losing patience, should move or speak prematurely)*

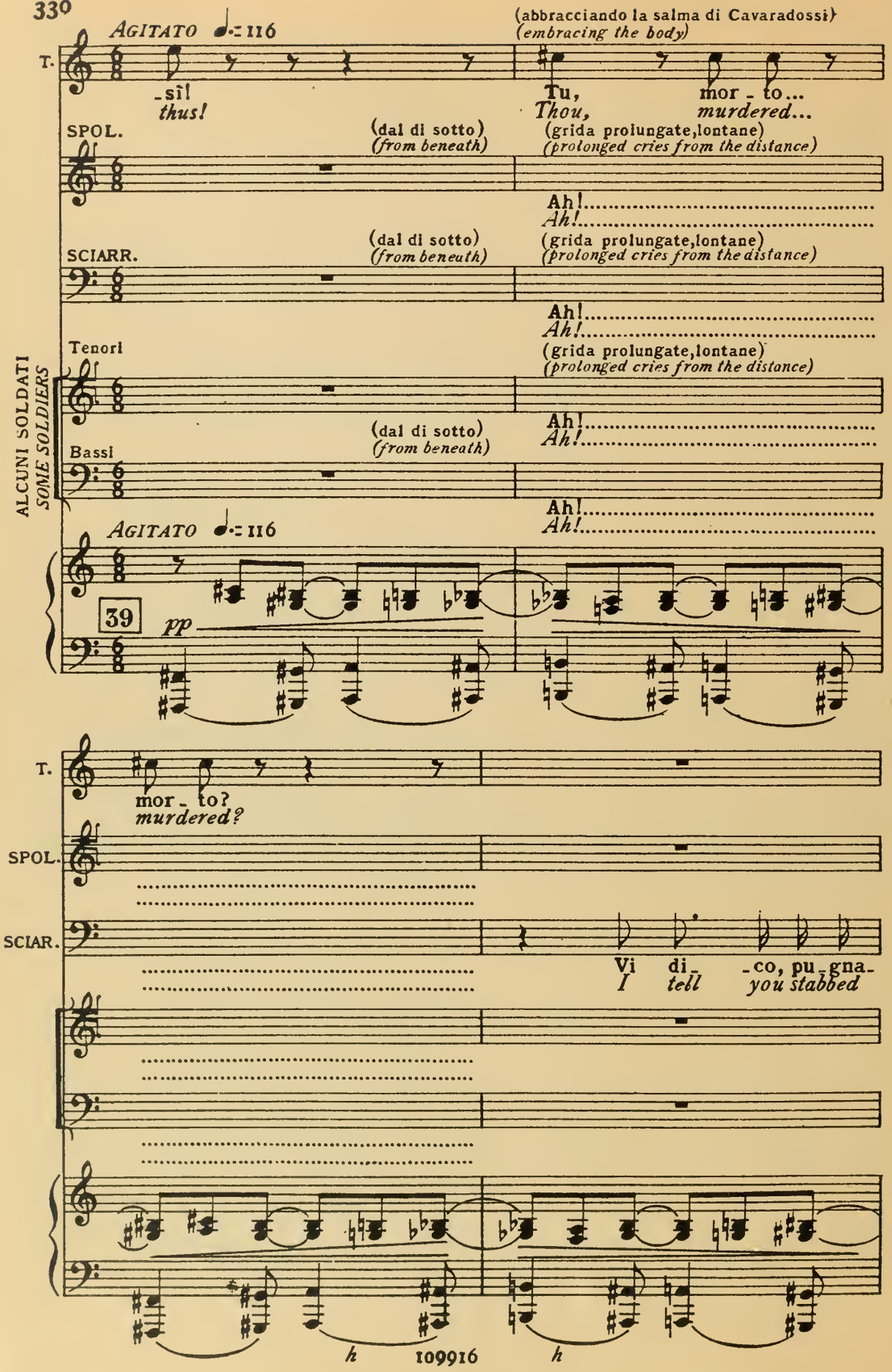


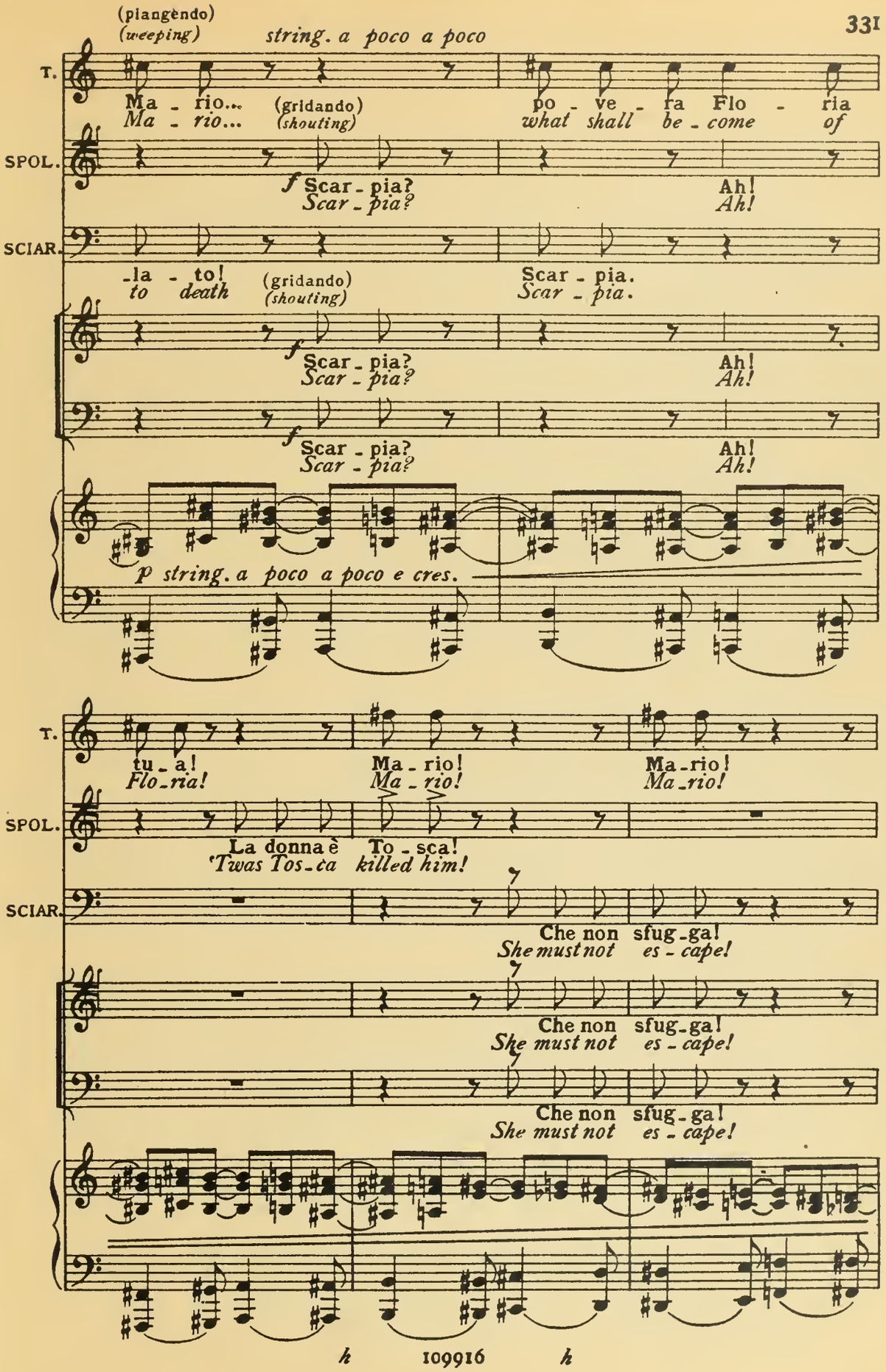

*con voce repressa quasi parlato*




T.
ta - ci!
si - lence!
36
vanno...
they are go-ing,
scendono....
go-ing down...
pp
(parendole che i soldati ritornino sulla piattaforma, si rivolge di nuovo a Cavaradossi)
(fancying that she hears the soldiers returning to the platform, she turns again to Cavar.)
T.
scen-do - no..
go - ing down..
Anco - ra non ti muove - re...
Not yet, I pray thee move not yet...
ppp
(Tosca corre al parapetto e cautamente sporgendosi, osserva di sotto)
(Tosca leans cautiously over the parapet, looking downward)
dim.
perdendosi.....
(mentre si avvicina a Cavaradossi)
(again approaching Cavaradossi)
A PIACERE - MOSSO
(quasi parlato)
TOSCA
p
Pre - sto, su!
Now, get up!
Ma - rio!
Ma - rio!
Ma - rio!
Ma - rio!
Su,
Up
col canto.....


(toccandolo, turbata)
(touching him)
(scuoprendolo)
(uncovering the corpse)
ALL° MOD!to
(grido)
(with a loud cry)
cres
T
pre-sto! Andiam! Su, su! Ma - rio! Ma - rio! Ah!
quickly! Away! Up, up! Ma - rio! Ma - rio! Ah!
37
ff
ALL° MOD!to
ff
(con disperazione)
(desperately)
(fra sospiri e singhiozzi)
(sighing and sobbing)
T.
Mor-to!... mor-to!... mor - to!... O Ma-rio... mor-to?...
Murdered! murdered!... mur - dered! Oh! Ma-rio, murdered?...
ff
(gettandosi sul corpo di Cavaradossi)
(throwing herself upon the body)
T.
tu?... co-sì?... Fi-ni - re co - sì? fi - ni - re co-
thou? And thus?... That thou shouldst end thus? that thou shouldst end


AGITATO ♩.= 116
(abbracciando la salma di Cavaradossi)
(embracing the body)
T.
-sì!
thus!
Tu, mor - to...
Thou, murdered...
SPOL.
(dal di sotto)
(from beneath)
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!.....
Ah!.....
SCIARR.
(dal di sotto)
(from beneath)
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!.....
Ah!.....
Tenori
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!.....
Ah!.....
ALCUNI SOLDATI
SOME SOLDIERS
Bassi
(dal di sotto)
(from beneath)
Ah!.....
Ah!.....
AGITATO ♩.= 116
39
pp
T.
mor - to?
murdered?
SPOL.
SCIAR.
Vi di- -co, pu-gna-
I tell you stabbed


(piangendo)
(weeping)
string. a poco a poco
T.
Ma - rio...
Ma - rio...
(gridando)
(shouting)
po - ve - ra Flo - ria
what shall be - come of
SPOL.
f Scar - pia?
Scar - pia?
Ah!
Ah!
SCIAR.
-la - to!
to death
(gridando)
(shouting)
Scar - pia.
Scar - pia.
f Scar - pia?
Scar - pia?
Ah!
Ah!
f Scar - pia?
Scar - pia?
Ah!
Ah!
P string. a poco a poco e cres.
T.
tu - a!
Flo - ria!
Ma - rio!
Ma - rio!
Ma - rio!
Ma - rio!
SPOL.
La donna è
'Twas Tos - ca
To - sca!
killed him!
SCIAR.
Che non sfug - ga!
She must not es - cape!
Che non sfug - ga!
She must not es - cape!
Che non sfug - ga!
She must not es - cape!

(si abbandona, piangendo disperatamente, sul corpo di Cavaradossi)
*(falls, weeping bitterly, upon Cavaradossi's corpse)*

T.

(più vicino)
*(approaching)*

SPOL.

At - ten - ti a-gli sboc - chi del-le sca - le!
*Keep watch on the foot of the stair-case!.....*

(più vicino)
*(approaching)*

SCIAR.

At - ten - ti a-gli sboc - chi del-le sca - le!
*Keep watch on the foot of the stair-case!.....*

(vicinissimo)
*(quite close)*

SPOL.

At - ten - ti a-gli sboc - chi del-le sca - le!
*Keep watch on the foot of the staircase!....*

(vicinissimo)
*(quite close)*

SCIAR.

At - ten - ti a-gli sboc - chi del-le sca - le!
*Keep watch on the foot of the staircase!....*

(vicinissimo)
*(quite close)*

At - ten - ti a-gli sboc - chi del-le sca - le!
*Keep watch on the foot of the staircase!....*

At - ten - ti a-gli sboc - chi del-le sca - le!
*Keep watch on the foot of the staircase!....*

*mf cres.*

(si ode un gran rumore al disotto)
*(great noise under the stage)*

40 *p*

*cres. e string. molto*

(Spoletta e Sciarrone appaiono dalla scaletta)
*(Spoletta and Sciarrone issue from the trap-door)*

*f*

SPOL.

(additando Tosca a Spoletta grida:) Ah! To - sca,
*(pointing out Tosca to Spoletta Sciarrone exclaims)* *Ah!* *Tos - ca,*

SCIARR.

È lei!
*'Tis she!*

41

*ff*

(Spoletta fa per gettarsi su Tosca, ma essa balzando in piedi lo respinge così violentemen-

TOSCA *(rushes at Tosca who thrusts him back so violently that he all but falls prostrate, she then*

Col - la
*With my*

SPOL.

pa - ghe - rai ben ca - ra la sua vi - ta...
*thou shalt pay full dear-ly for his life.....*

*f*

te da farlo quasi cadere riverso nella botola della scala, quindi corre al parapetto e dall'alto.....
*springs upon the parapet of the terrace)*

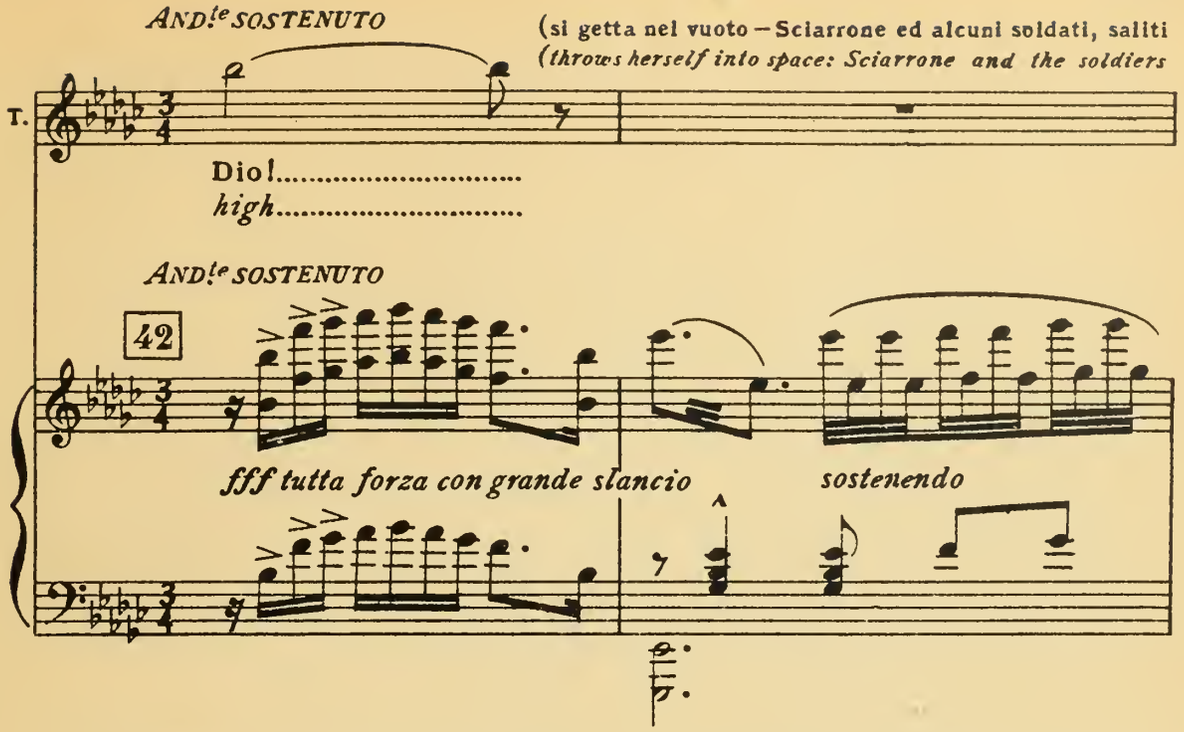
T.

mia!
*own!*

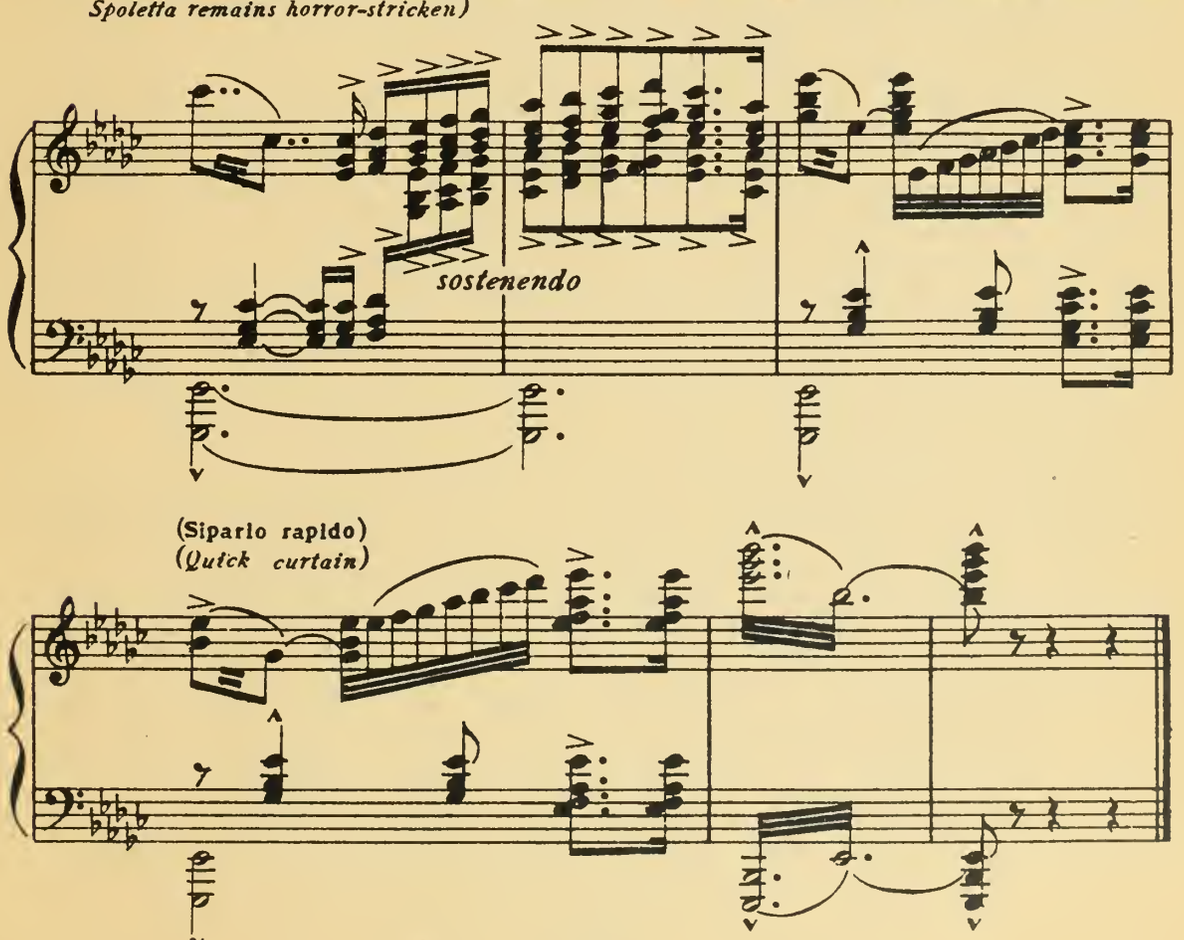
..... grida:)

T.

O Scar - pia, a - van - ti a
*Oh! Scar - pia we shall meet on*




confusamente, corrono al parapetto e guardano giù – Spoletta rimane esterrefatto, allibito.)
*emerge from the staircase in confusion, rush to the parapet, and lean over it, looking downward. Spoletta remains horror-stricken)*



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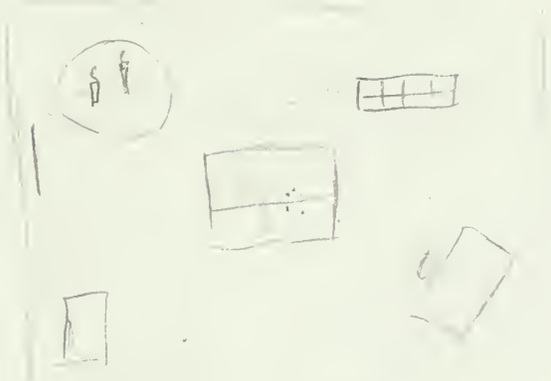
Find
spoletta
drummer

sensing feelings
flames, fire, hell warm light
red, orange, gold
dark, Rembrandt painting
chiaroscuro
monastic chamber / sparse
brocade drapes

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